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ABSTRACT

This teacher's guide is designed to accompany the three Peace Corps students' books in Pijin, the language of the Solomon Islands. Its goal is to help the native speaker understand the American volunteers' viewpoints and to provide detailed information on methods and techniques for teaching the language and culture. The guide has three parts: (1) an introduction explaining the purpose and organization of the course; (2) a discussion of teaching techniques, which includes an introduction to the students' books and detailed techniques for the various parts of those books; and (3) lesson notes for the "Communication and Culture Handbook" and the "Grammar Handbook." (AMH)

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SOLOMON ISLANDS

PIJIN

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Teacher's Handbook

by Raymond C. Clark and Thom Huebner

PEACE CORPS LANGUAGE HANDBOOK SERIES

Developed by The Experiment in International Living
Brattleboro, Vermont

for ACTION/Peace Corps

1979

PEACE CORPS
LANGUAGE HANDBOOK SERIES

The series includes language materials in Belizean Creole, Kiribati, Mauritanian Arabic, Setswana, Solomon Islands Pijin, Sudanese Arabic and Tanzanian Swahili.

These Solomon Islands Pijin materials were developed under the auspices of the Foreign Language Office of The Experiment in International Living's School for International Training.

Project director and editor	Raymond C. Clark
Assistant director and editorial assistant	Arthur A. Burrows
Administrative assistant	Susan McBean

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SOLOMONS ISLANDS PIJIN

TEACHER'S HANDBOOK

Writers	Raymond C. Clark, Thom Huebner
Artists	Arthur A. Burrows, Patrick Moran
Typist	Lisa Forrett

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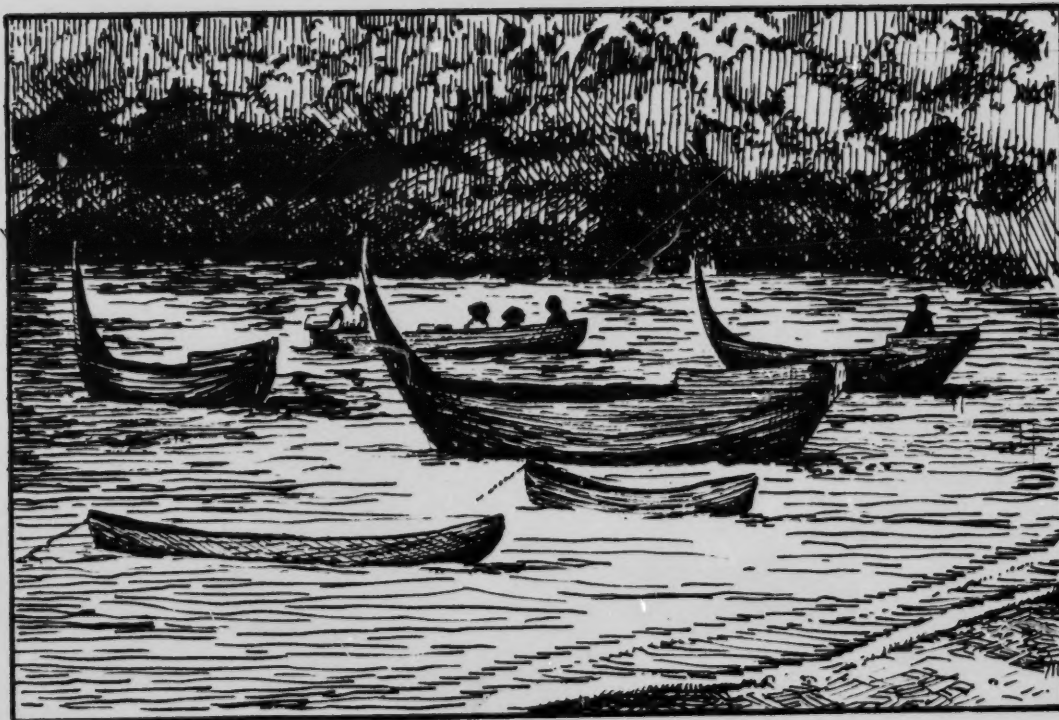
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Solomon Islands Pijin
TEACHER'S HANDBOOK



PART ONE

THE PURPOSE AND DESIGN OF THE HANDBOOKS

°Introduction°

You are going to teach Pijin to American Peace Corps volunteers. You will have the opportunity to learn many new and interesting things about your American students and their culture. You will also learn something about your own language and culture because your students will ask many questions. Sometimes the questions and the answers will be easy and obvious. Sometimes the questions will be puzzling and difficult, and you won't have any easy answers because nobody has asked you these kinds of questions before. You may have answers or you may not, but the really important thing is that two cultures are meeting in a peaceful and hopeful way and you are part of that process. You have taken on a valuable and interesting assignment.

Your role is to be a link between two cultures. Your most important job is to help your students learn Pijin. When they can communicate in Pijin, they will also begin to share and understand Solomon Islands culture, and when they understand



... use the handbooks in a coordinated way...

your culture, they will learn to use Pijin even better. As your students struggle to learn your language and culture, you will be a very important resource to them. This Teachers' Handbook will help you become more effective as a link and resource.

You will notice that in addition to this Teachers' Handbook there are three other handbooks in this "Peace Corps Language Handbook Series." Each handbook has a specific purpose. If you use the three handbooks in a coordinated way, they will be an effective program. Your first task is to understand the purposes of these three handbooks and to learn how to use them effectively. The three handbooks are described briefly in the next few pages.

The Communication and Culture Handbook. Whenever a foreigner moves into a new culture, there are certain things that ne/she must do. If the foreign visitor is a tourist, his/her requirements will involve eating in restaurants, taking taxis, sightseeing, etc. If the visitor is a businessperson his/her requirements will be somewhat different from the tourist. In this handbook we have selected a number of situations in which the Peace Corps Volunteer (PCV) will have to function. Each lesson in this handbook is about one situation. Within each lesson we have included words and phrases that a PCV will need in order to function in the situation. For example, the situation might be "Asking for the time of day." The PCV would have to learn the appropriate expression for asking "What time is it?" and learn to understand the possible responses, including responses such as "I don't have a watch." Part of the work in this handbook will require memorization. Part of the work will require the students to play with the language and learn many things through discovery.

In addition to learning suitable linguistic behavior for each situation, the PCV should also learn something about the proper cultural behavior. We have made cultural notes in the lessons to help the PCV understand more about your culture and how it deals with situations such as telling time. So for example, concepts of time and punctuality need to be discussed and experienced as part of the language lesson. It may be that in some cases our cultural notes need to be explained further or modified. It is part of your job as a teacher to explain or modify this material in order to make it as accurate as possible. In summary, The Communication and Culture Handbook will help the PCV learn what to say in a variety of situations from very simple survival situations to more complex working and living situations. The Communication and Culture Handbook is graded

from easiest, simplest and most general, to hardest, most complex and specific, but it is not necessary to follow the handbook rigidly from Lesson 1 to Lesson 42. It is possible to pick and choose from the situations we have provided.

The Grammar Handbook. Learning a language is much more complex than just learning words and phrases. Languages all have a complex system of rules that allow us to communicate accurately. For instance, if I say in English "The man hit the boy," we know immediately who hit whom. How do we know that? Because in English the order of the words in the sentence tells us who did what. As a speaker of Pijin you unconsciously follow the rules of Pijin whenever you speak, but the learner of your language will have to learn those rules. Of course, your students already know one set of language rules -- the rules for English. But unfortunately, the rules of English and rules of your language are not the same, and many learners sound strange when they speak your language because they are trying to follow English rules when they speak. The purpose of The Grammar Handbook is to describe the rules of Pijin and give the learner opportunities to practice and learn these rules. Eventually, after a lot of practice, the learner will be able to use these rules without thinking about them, just as you do. The Grammar Handbook concentrates on how to say things in your language.

When people are learning a new language they are constantly asking questions like "What's the word for ___?" and "How do I say ___ in the past tense?" The Communication and Culture Handbook concentrates on what and The Grammar Handbook concentrates on how, but the two handbooks should be used together because the student must learn both the what and how of language. One of your most challenging tasks as the teacher is to keep the what and how balanced. You and your students will want to work back and forth in these two books. It is not possible to predict the exact order of lessons that you may choose to follow because each class of students and each training program will be a little different, but as a general rule it would be useful to try to teach at least one lesson from each book every day.



...work back and forth
in both books...

The Special Skills Handbook. The first two handbooks can be considered basic and general. Every PCV will need to master most of the lessons in these two handbooks in order to have a good foundation in Pijin. But there are also special situations in every culture and special interests and work requirements among every group of PCVs. The Special Skills Handbook

gives material for developing special linguistic cultural and professional skills. Unlike the first two books, this handbook is not a series of lessons with detailed instructions on how to teach the material. Sometimes the material will be most useful if the student studies it outside of class or in a small group. Sometimes the material can be used in a classroom. There may be several different ways in which the material can be used. We urge you and your students to look upon this book as a resource. Use your imagination and have fun with this handbook.

You will probably find that much of the material in this book, because it is special, will be used during the final weeks of the training program. We cannot give you any easy formulas for where and when to use the material in The Special Skills Handbook. During the first two or three weeks of training you should concentrate on the other two handbooks. During the final weeks of training you can spend more time on special skills. We do not expect that you will use everything in The Special Skills Handbook. You should use only the material that is relevant to your training program. In fact, we hope you do not use all the material because we expect the PCV will continue to use The Special Skills Handbook when the training program is over.

°The Communication and Culture Handbook°

As we said in the Introduction, The Communication and Culture Handbook is a set of lessons that concentrates on what to say and do in a variety of situations. These situations are arranged in a sequence. There are 42 situations in this sequence. Although it is best to teach them one after another, it is possible to skip a lesson or jump around in the book. It would be a good idea to cover all the situations during the training program. The material has been designed so that all classes -- even the slowest ones -- will have an opportunity to learn to say and do something in every situation.



... jump around in the book.

You will notice that most of the lessons are divided into "Basic Material" and "Supplementary Material." Every class will cover the Basic Material. Some classes will move faster than other classes and so the faster classes will be able to do additional work by covering the Supplementary Material as well. We cannot give any rules on how much material any particular class can cover. You and the class will have to decide on that. The important thing to remember is that the Basic Material is required and the Supplementary Material is optional.

Although each lesson is a little different from all the others, there are usually seven parts to each lesson. They are:

1. Objective
2. Basic Material
3. Notes
4. Classroom Activities
5. Evaluation Activity
6. Follow-Up Activities
7. References

In the following paragraphs we will discuss the seven parts of the lesson and other features of The Communication and Culture Handbook.

1. Objective. This is a statement of what the learner is expected to learn. It should answer the question "What new thing can I do as a result of learning this lesson?" Sometimes the title of the lesson will clearly indicate what the objective is, but sometimes the title is insufficient and the objective statement can be considered a kind of sub-title. One thing that you the teacher should always ask yourself is "When this lesson is done, how do I know that my students can actually do what the objective says they can do?" The lessons do not provide you with suggestions on how to evaluate the students' progress so this is one part of the teaching cycle that you should plan out yourself. It would be a good idea to keep a book with each student's name in it and make a check when you feel confident that the student can achieve the objective. A sample page might look like this:

	ADAMS, JOHN	BROWN, MARY	GREEN, MARY	SIMPSON, SUSAN	TODD, O.J.	WARD, TOM	WARD, LES
	DATE						
#1 GREETINGS - BASIC	7/12	✓	✓	✓	✓	✓	✓
#1 GREETINGS - SUPPL.	7/12	✓	✓		✓		
#2 INTRODUCTIONS - BASIC	7/13	✓	✓	✓	✓	✓	✓
#3 TELLING TIME - BASIC	7/14	✓	✓	?	✓	✓	?
#7 NUMBERS - BASIC	7/15	✓	✓			✓	
#7 NUMBERS - SUPPL.	7/15	weak	✓			✓	
#4 BUYING THINGS - B	7/16	✓	✓	✓	✓		✓

By keeping an evaluation book you can easily determine which lessons have to be repeated or reviewed and who needs extra help. You can also tell which things do not need additional work, and if another teacher takes over your class, the new teacher will have some idea of what has been done and what needs to be done.

2. Basic Material and Translation. You will notice that the basic material is presented on the right-hand page and a translation is available on the left. As you and the class work on this material, take advantage of this layout by having your students cover up or fold under the translation so that as they practice they are looking at only the new language on the right-hand side.

The basic material is the heart of the lesson. It may be presented in several ways. Sometimes it may be a dialogue; sometimes it may be a paragraph; sometimes it may be only key words and phrases. The Activities section of the lesson (described later) will tell you what you can do with the basic material and will give you some suggestions on how to teach it. Part II of this handbook (Teaching Techniques) will describe various techniques that you can use in presenting these lessons. Part III will give specific suggestions and notes for each lesson.



the basic material is the heart of the lesson...

Usually the students can master the basic material in one class session. You may find that some sessions take longer than others, but in general, most of the basic material can be mastered in one hour.

For many of the lessons your job will be to help the students memorize the words, phrases and sentences of the basic material. Memorization will require a certain amount of repetition - saying things over and over. This is not always very fun or interesting, but it is important, although there can be too much repetition too. Some of the basic material will require the students to play with the language. They will try to create new sentences based on words and sentence patterns they already know. They will try to vary the phrases they have memorized, but many times they will make wrong guesses. You should not discourage them from their attempts to be creative with the language. Making mistakes is a very important part of language learning.

3. Notes. Throughout the book you will find notes enclosed in boxes. The purpose of these notes is to help the student understand the social and cultural context in which the basic material might be used. Some of the notes may give brief explanations about a linguistic structure that is in the lesson. You will not need to "teach" these cultural/usage notes. They are for the student to read and think about. Occasionally a brief discussion of the note may be necessary, but since the discussion will probably be in English it should never exceed five minutes.

4. Classroom Activities. Each lesson will have a list of activities. Think of the activity list as a kind of instruction sheet which tells you and the class what to do with each lesson. Before you teach the lesson you should decide which activities you will do with the class. Sometimes you can come to class prepared to do all the activities and ask the students which ones they want to do. It is best to do at least two activities with each lesson. This gives the student a chance to repeat the material without actually doing the same thing twice. In order to do the activities you will have to become familiar with the teaching techniques in Part II of this handbook.

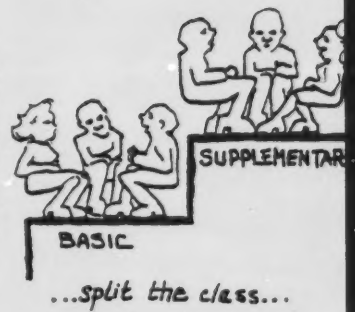
5. Evaluation Activity. The evaluation activity can be thought of as a kind of test to see if the students have mastered the objectives listed at the beginning of each lesson. A lesson should not be considered complete until the evaluation activity has been carried out successfully. This means, of course, that the lesson will spill out of the classroom and into the community, where most of these activities are designed to take place.

6. Follow-up Activities. The follow-up activities are usually observational in nature and extend over a longer period of time, for example, twenty-four hours or one week. They focus on one or more cultural phenomena mentioned in the lesson and, by providing guidelines to the student for observation and discussion, try to lead him or her to a deeper understanding of Solomon Islands cultures. In the process, the Peace Corps volunteers will find that they are also becoming more aware of the way they do things.

7. References. Sometimes the material in the lesson may be related to material in The Grammar Handbook. It would be useful to follow up a lesson in The Communication and Culture Handbook with a related lesson in the other book. These references are suggestions to you and the students on where to look for related lessons.

Supplementary Material. Most of the lessons are divided into basic and supplementary levels. The supplementary level is optional. It is not necessary for every class to work on the supplementary material and you should not try to force this material on your students if they are not ready for it. You can always come back later to do the supplementary lessons. In some ways this is a good practice because if you come back to the supplementary lessons later, you will also be reviewing material. Sometimes you will have a class that has both fast

and slow students. In this case, you can split the class and have the slower students continue to work on the basic material while the faster students go ahead to the supplementary material. Sometimes you can encourage individual students to work on the supplementary material after class. The lesson format with its basic and supplementary levels allows you to use the material in a number of different ways. Take advantage of the possibilities.



°The Grammar Handbook°



Learning how the pieces
fit together...

Your language is a very complex system of sounds, rules and meanings. The Grammar Handbook is based on an analysis of your linguistic system. In a sense, it takes your language apart (just as you might take apart a piece of machinery) and looks at the parts one at a time, piece by piece. By learning how the pieces fit together, your students will eventually learn how the whole system operates and they will be able to produce grammatical sentences and understand complex sentences and sophisticated thoughts such as, "If I had had enough time, I would have visited Honiara." To help the students learn how Pijin works, each lesson in this book is divided into two basic parts: "Grammar Rules" and "Exercises."

Grammar Rules. The first part of each lesson is a description of some "piece" of the grammar of Pijin. The description is followed by examples. You do not need to teach this part of the lesson; just have the students read it.

Exercises. The second part of the lesson is made up of oral exercises and written exercises. The oral exercises are designed to be used in the classroom. The written exercises may be used in class or done out of class. The correct answers to all of the written exercises are given in the book, and the students should be encouraged to check their own answers and to rewrite any sentences that have errors.

This handbook offers you and your class a variety of exercises as part of each lesson. In Part II of this handbook you will find descriptions of many techniques useful in teaching the grammar. The main thing to remember when you use these various techniques is that once is not enough. Every exercise should be done several times and constant review is necessary, especially for those grammatical points that the students find difficult.

How do you know if your students understand the rules and are making progress toward an understanding of the linguistic system? You may want to make up short tests using some of the exercises you have already practiced. In a small

class you can do two other things. Listen to your students' mistakes as they try to use the language in ordinary communication and ask your students to tell you what they think they need to work on. It is also a good idea to keep a chart like the one shown earlier for The Communication and Culture Handbook. This will help you remember what you have taught, how well each student has done, and it will give you a record to help another teacher who takes over your class.



... listen to your students...

°The Special Skills Handbook°

There are three main purposes of The Special Skills Handbook. First, it is intended to provide still more windows onto the cultures of the Solomon Islands. It is also meant to lead the trainees to a greater fluency in Pijin. Finally, The Special Skills Handbook will be of some help in learning the local language.

Peace Corps volunteers, unlike tourists, are expected to live in your culture. For this reason, they will have a greater need to understand the culture they are living in. This will be one of the special skills they will need to develop and so a lot of the material in this handbook is information about the culture. The cultural information is presented through custom stories and other readings as well as in the picture dictionary.

Peace Corps volunteers are also expected to do a job during their two-year assignments. To do that job most effectively, they will have to be fluent in Pijin. The custom stories and other readings can certainly be used in the classroom, but they can also provide the basis for homework assignments or be read (and in the case of the stories, be listened to) at the job site for entertainment, as well as for increasing fluency in Pijin after the training program ends.

The situation in the Solomons is unusual among countries in which the Peace Corps works in that there are so many languages spoken throughout the islands. Because of that, the Peace Corps cannot provide a complete set of language teaching materials for the local language in every place where a volunteer works. But Peace Corps volunteers who learn the local language tend to be happier and find their jobs more rewarding than those who don't. So volunteers who learn the language must do it individually. The picture dictionary and learning guide is one tool they can use.

°Classroom Atmosphere°

As a language teacher you will need to become proficient in three areas. The first area we have already discussed: knowing your material. The second area, knowing how to teach your material, can be called technical competence. In Part II of this handbook we will describe several basic teaching techniques that you will need to use to become technically competent. But in addition to knowing your material and knowing how to teach it, there is another area that is important: establishing the proper classroom atmosphere.

What is a good classroom atmosphere and what can you do to help establish a good classroom atmosphere? Although classroom atmosphere is very difficult to define because it is complex and intangible, it is just as real as knowledge and skills, and it is just as important. It includes the personalities of every person in the room. It also includes the physical surroundings: the weather, time of day, and the physical characteristics of the classroom itself. Some of these things are beyond your control, but as the teacher you can have a very important influence on the classroom atmosphere. Here are some things you can do:

Establish a comfortable relationship with your students. Your students will learn better if they are relaxed. They should not be afraid of you. The language classroom does not need a dictator; it needs gentle leadership. If the students feel free to ask questions and make mistakes and make suggestions, they will feel good about being in the classroom and learning your language.

Develop a spirit of cooperation in the classroom. Your students will learn better and faster if they work together as a team. It is not important that one student may be faster or slower than his/her classmates and so you do not need to praise the good student and scold the slow student. Have the fast students help the slower students. When one student is not being cooperative in the classroom, talk to that student in private and discuss the need for cooperation.

Be helpful. A teacher is a helper. Your students need a



... establish proper
classroom atmosphere...

lot of help, but they all need to be helped in different ways. Some of them will need help constantly; some will not. Your job is to find out who needs help, what kind of help they need, how much help they need and when they need it.

Be patient. It is important to be helpful but it is also possible to give too much help. Your students may not be able to answer questions or make sentences quickly but it is important that they struggle a little as they search for the right word. Telling the answer or giving the right word too soon deprives the student of a learning opportunity. Sometimes being helpful means withholding help.

Correct carefully. Your students will make many mistakes as they try to learn your language. It is important for you to learn how and when to correct. Correct indirectly whenever you can. That is, if a student says something wrong, repeat like an echo what the student has said in its correct form. It is not necessary to say "No that is wrong, it should be ____." Sometimes you can correct silently by just making a signal that something is wrong and letting the student try to correct what he/she said. When you do correct, the correction should be supplied gently and quietly, without emotion. It is difficult to know when to correct and how frequently. Some students should be corrected only occasionally; some students can be corrected frequently. Usually the faster students can be corrected more frequently because they don't become easily discouraged. There are many kinds of mistakes that your students will make. Some of them are important and will cause a lot of communication problems and some of them are minor and will not be a serious problem. It is best to correct only the "big" mistakes; otherwise you will be correcting all the time. In summary, when you correct do it gently; quietly; indirectly; without emotion; only when necessary.

Use humor. Have fun. Play. Language learning is hard work. It can be very discouraging and frustrating. It will be very useful for you and your students to break the periods of hard work with periods of playful activity. Play will relieve the strain and pressure of working and it is also a very important part of the learning process. Playing with language is a very creative activity and creativity is a very valuable skill for the language learner. Learning a language is creating your own version of a language that belongs to other people.

Be informal but not undisciplined. We have encouraged you to establish a comfortable relationship with your students and to play in the classroom. In general, your students will appreciate an informal, relaxed atmosphere in the classroom. They will probably expect to talk to you and to relate with you in a very familiar way, but it is possible to become too relaxed

so that very little work actually gets done. Sometimes you will have to exercise your leadership role as the teacher. Starting and stopping the class on time and controlling break periods are a small but important ways to set a tone of disciplined language learning and teaching.

Do not monopolize class time. Remind yourself at least once an hour that it is the students who need practice in speaking the language, not you. Ask yourself: "How much of the class-time am I speaking?" and "How much of the class-time are my students speaking?" The less you say in the classroom, the more your students will say.



... Students need practice in speaking...

Listen. Take suggestions from the students and use them. If you do not do all the talking you will have time to listen to what your students are saying. You can listen to their sentences and note the kind of mistakes they are making. You can also listen to their suggestions about what they need to do or study. If they do not say anything about what they want to do, ask them from time to time. It is a good policy to use a few minutes of each day as a kind of "oral suggestion box." Your students will generally have a very high motivation to learn your language and many of them are well-educated and have good ideas about teaching and learning. If you invite them to give you suggestions you should also try to use their suggestions in your teaching.

Be prepared. The students will feel good about your teaching and they will have confidence in your teaching if you come to class well prepared. It is always best to prepare more than you need. Sometimes your lessons will go much faster than expected.

Use your own language at every opportunity. Occasionally you will need to use English in the classroom because it is the most efficient way to give an instruction or explain something or give a translation. But be very careful about the amount of English you and the students use. Sometimes the students will try to use English as an escape from the hard work of language learning. Too much English can weaken classroom discipline.

Counsel students individually. Every kind of student needs some kind of individual attention. Some need more than others. Sometimes individual attention is nothing more than a few words of praise or encouragement. Sometimes you can give your students suggestions or extra work. Occasionally you may have a student who is a problem in the classroom because he/she talks too much or asks too many questions or uses English too much. In these cases it is best to discuss this problem with the student outside of class where he/she will not be embarrassed.



PART TWO

TEACHING TECHNIQUES

°Introduction

to Techniques for The Communication and Culture Handbook°

When you look at a lesson in The Communication and Culture Handbook you will see that each lesson is designed with a specific technique in mind. On the following pages we have outlined these techniques for you.

The most important part of the outline is Procedure. This part tells, in a step-by-step way, how you should conduct the class. Whatever the procedure may be, keep in mind the following: At the beginning of the class you will be doing the talking because you need to present the material. In the middle of the class the students will be practicing the material with you, and at the end of the class the students -- not you -- will be doing most of the talking as they use their new language skills to communicate with each other and with you. Keep this in mind:

Beginning ---- Presentation ---- You talk; students listen

Middle ---- Practice ---- You talk; students talk

End ---- Communication ---- You listen; students talk

The outline contains a section on Variations. These are ways in which you can change your procedure. Sometimes you can do one of the variations instead of the basic procedure and sometimes you can do one or more of the variations in addition to the basic procedure. The important point to remember is that it is a good idea to try some of the variations. Variety is the spice of language learning.

We have also included a few Notes that are appropriate to the lesson and we have left space for you to write in your own notes.

TECHNIQUE: Dialogue.

DESCRIPTION: A dialogue is a short conversation. Usually it is between two people. Usually it is about a common everyday activity. The learner should memorize the most important sentences in the dialogue. Sometimes the learner should memorize the entire dialogue.

FORMAT: Memorize both parts of the following dialogue:

A: Excuse me, where is the bus station?
B: It's on the other side of town.
A: Is it far from here?
B: Yes, it's quite far.
A: Where is a taxi stand?
B: Go two blocks and turn right.
A: Two blocks this way or that way?
B: Two blocks this way.
A: Thank you.
B: You're welcome.

PROCEDURE:

1. Present the dialogue while the students listen. Use gestures, pictures, puppets, etc. to give the students the meaning of the dialogue. It is not always necessary to give the meaning of every single word.
2. Allow the students to ask questions about the dialogue and ask the students questions about the dialogue. The purpose of this step is to assure that the students understand the dialogue.
3. You say a line and the students repeat the same line. This is done several times for each line until the students can repeat the line easily.
4. You take part A and the students take part B. You say the first line of part A and the students respond with the first line of part B. This is done for each pair of lines until the students can respond easily. You then take part B and repeat the process.
5. Have the students practice the dialogue in pairs.

VARIATIONS (on Dialogues):

1. Instead of having the students read the dialogue in the book, write it on the board. As you repeat and practice the dialogue, erase it word by word until nothing remains.
2. After doing steps one and two, break the class into pairs and have the students memorize it. You can move from pair to pair, making corrections and answering questions.
3. After doing all 5 steps have the class write the dialogue on the board. One student comes to the board and writes; the other students tell the student the sentences. The students can discuss the sentences as they write but the discussion must be in your language.

NOTES:

1. The dialogue can be practiced and learned with or without the book. The recommended sequence is to have the students read the dialogue silently and look at the translation and then do it orally.
2. In Step 3 (Repetition) it is possible to have the class do a lot of repetition in unison. But it is also good to vary the responses so that sometimes one person responds while other times the whole class responds in unison.

TECHNIQUE: Constructalog.

DESCRIPTION: The students are given pieces of language (words, phrases and sentences) and asked to create a dialogue using these pieces. Usually this technique is done by students working individually or in pairs or small groups.

FORMAT: Use the words and phrases below to construct a dialogue between a sick student and a teacher. (You do not need to use every word).

hurt	fever
pain	take a pill
ache	take temperature
bone	give an injection
stomach	how long
headache	

A:
B:
A:
B:
A:
B:

PROCEDURE:

1. Go over the list of words and phrases with the students to be sure they understand them and have some idea of how to use them. Have each student say a sentence using each word or phrase.
2. After the students understand the key words and phrases have them work individually or in small groups to write out a dialogue.
3. Check each dialogue as it is completed to be sure it is correct and authentic.
4. Have these students practice their dialogues in pairs or small groups.
5. Have each group present their dialogue to the rest of the class.

VARIATIONS (on Constructalogs):

1. After each group has prepared and presented a dialogue, have the groups exchange dialogues and learn a second dialogue.
2. Choose one of the dialogues and write it on the board and have everyone learn it.
3. Have each group dictate its dialogue to the rest of the class so that everyone gets a chance to write down all the dialogues.

NOTE:

1. This exercise allows the students to use their imagination. They will make many mistakes as they try to put together dialogues, and they will need to ask many questions. You will need to be very supportive of their efforts.

TECHNIQUE: Cummings' Device.

DESCRIPTION: This technique is similar to a dialogue, but it is usually shorter (4-6 lines) and it has "holes" in the dialogue where different words and phrases are to be put in. The words and phrases are listed below the dialogue.

FORMAT: Use the words from the lists to practice the following conversation:

A: What time does the bus leave?
B: It leaves at A ?
A: Which gate does it leave from?
B: It leave from gate B ?

A

B

one o'clock, etc.	one
quarter past one, etc.	two
half past one, etc.	three
quarter to one, etc.	etc.
five minutes to one, etc.	

PROCEDURE:

1. Present the conversation to make sure the students understand the meaning.
2. Go over the list of words to make sure the students understand them. (In the example above, the teacher would need to be sure the students understand the difference between quarter to and quarter past).
3. Have the students repeat a few conversations. You would say "What time does the bus leave?" and have the class repeat this sentence two or three times.
4. Take one part of the conversation and have a student respond with the other part.
5. Two students practice the conversation while the teacher listens and makes corrections.

VARIATIONS (on Cummings' Devices):

1. The practice can be done with or without the books. It is probably best to do it initially with the books open and then have the students do it with the books closed.
2. The teacher can put the list of words and phrases on the board.
3. Use a real bus, train or plane schedule.

NOTES:

1. Frequently these exercises can be done with actual objects or, as in the case above, actual information such as a bus schedule.
2. Many good Cummings' Devices can be developed from maps, charts, schedules, diagrams and tables of information. Use your imagination to make some of your own.

TECHNIQUE: Recitation.

DESCRIPTION: The students memorize a short series of sentences. The sentences are not intended to be used just as they are in a real conversation. However, individual sentences within the recitation can be used in real conversations.

FORMAT: Memorize the following recitation, putting your information in the holes.

My name is _____.
I'm from _____.
I'm a _____.
I'm _____ years old.
I was born on _____.
I have _____ brothers and _____ sisters.
I am _____. (single/married.)

PROCEDURE:

1. Present the recitation using information about yourself. The students can follow along in the book.
2. Make sure the students understand the meaning of each sentence.
3. Go through the recitation sentence by sentence. Give each student the information he/she needs. In many cases, the students can supply their own answers such as "I'm from New York" but in some cases you may need to give answers such as "I'm twenty three years old."
4. Have each student write out his/her own recitation.
5. Have each student memorize his/her own recitation. They should probably start the memorization working individually and then pair off and work together.
6. Finally, each student can present his/her recitation to the rest of the class.

VARIATIONS (on Recitations):

1. You can make up a question that goes with each sentence in the recitation and have the students learn to respond correctly to the questions. After Step 3, above, you would say the question (What's your name) and have the students answer. Do this several times and then go to the next question. Finally, mix the questions up so the students must listen carefully to your question and respond with the correct answer.
2. In addition to responding to the questions, you can have the students memorize the questions as well. After Step 4, you could write out the questions on the board or dictate them to the class and then have everyone memorize the questions. After they have memorized the questions you can pair off students to work together asking and answering questions.
3. Each student can do a recitation on every other student in the class. This would force them to practice 3rd person pronouns.

NOTES:

TECHNIQUE:

Operation:

DESCRIPTION:

A series of commands and responses are associated with a series of actions. The students perform the actions and talk about the actions at the same time. The series of actions are part of a process such as operating a piece of equipment.

FORMAT:

To use a cassette player/recorder:

First, push the eject button.

Then put the cassette in.

To record, push the play and record buttons simultaneously.

Push the stop button.

Push the rewind button.

To listen, push the play button.

PROCEDURE:

1. Demonstrate the operation to the students. Go through the entire operation once without stopping and have the students observe and listen.
2. Go through the operation again slowly. This time explain new words, ask the students questions and allow the students to ask questions (but not in English).
3. Go through the operation again while one of the students responds to the commands with the proper action.
4. Teach the students the commands. Have them repeat the sentences several times after you.
5. Have one of the students give the commands while a second student responds with the action. If possible, break the class into pairs and have them each practice with a piece of equipment.

VARIATIONS (on Operations):

1. Make a question to accompany each command. As you do Step 3, ask the question after the student responds. For example:

Teacher: Push the eject button.

Student: (Pushes the eject button.)

Teacher: What did you do?

Student: I pushed the eject button.

You will have to teach the answer to each question. Later you can have one student give the command and the question while another responds and answers.

2. Ask a third student to answer the question. For example:

1st Student: Push the eject button.

2nd Student: (Pushes the eject button.)

1st Student: What did he/she do?

3rd Student: He/she pushed the eject button.

3. After practicing the operation orally, have the students write it out.

NOTES:

1. Operations can be very effective review and summary exercises, especially for practicing verb phrases. For example, you could do the following sequence for each step in the operation.

Habitual: What do you do (first)? First I push the button.

Commands: Push the button. (Pushes the button.)

Present: What are you doing? I'm pushing the button.

Perfect: What have you (just) done?

I have (just) pushed the button.

Past: What did you do? I pushed the button.

Future: What are you going to do next?

I'm going to put the cassette in.

TECHNIQUE: Narrative.

DESCRIPTION: A narrative is a short paragraph. It is not intended to be conversational. It is usually descriptive. Frequently it is an informational text on some aspect of the culture. It is not necessary for the student to memorize the paragraph. The point of a narrative is to provide information which can be the basis for practicing the language by asking and answering questions. As a result of the questions and answers, the student will often learn the information in the paragraph and even memorize parts of the paragraph.

FORMAT: Winter in Vermont usually lasts for five months. It begins when the first snow falls. Usually the first snowfall comes early in December, but occasionally the first snow comes before Thanksgiving. The snow remains on the ground until April. Winter is important to the economy of Vermont because thousands of people come to Vermont to ski.

PROCEDURE:

1. Read the narrative through once without stopping. Ask the students general comprehension questions such as "What is this narrative about".
2. Read the narrative sentence by sentence. Stop at the end of each sentence and ask the students for their questions. Answer their questions. It is useful to put new words and phrases on the blackboard.
3. Start again. Read the first sentence and ask the students questions about each sentence. Try to ask as many questions as you can about each sentence. Have them give short answers only.

Teacher says:

Winter in Vermont usually lasts
for five months.

Where?

Which season?

How long does it last?

Five years?

Four months?

Does it always last five months?

Give me the whole sentence.

Student says:

Vermont.

Winter.

Five months.

No, five months.

No, five months.

No, usually.

Winter in Vermont
usually lasts for five
months.

4. Ask the class to recite the whole paragraph. Let each student contribute a sentence. Although nobody may know the whole paragraph, together the students will probably be able to reconstruct most of the paragraph.

VARIATIONS (on Narratives):

1. After you read each sentence, have a student ask the questions of the other students.
2. You can have the students follow along in the book at first, and then have them close their books and continue the exercise without seeing the printed version.
3. You can put the narrative on the board and gradually erase it, word by word.
4. At the conclusion of the practice (after Step 5) ask for a few volunteers to try to recite the whole paragraph.
5. Sometimes you can have the students do a "Parallel" narrative. In other words, if the narrative is about some aspect of your culture, you can ask a student to construct a similar narrative about the same topic in his/her culture.

NOTES:

1. Narratives are fairly easy to write. Be careful to write fairly short sentences. Try to write and teach some of your own.
2. Before teaching a narrative, go over it and circle the words you want to ask questions about.
3. Here are four kinds of questions you can ask:
 1. Question-Word questions (What, Who, Which, Why, When, Where, How).
 2. Yes-No questions (Does it last five months?).
 3. Either-Or questions (Does it last four or five months?).
 4. Clarification questions using emphasis (five months?).

TECHNIQUE: Spiel.

DESCRIPTION: This technique uses a short speech as the basis for the class. It is similar to a narrative except that it is not written material; it is spoken and it is created in class. Therefore, it resembles real speech more than a narrative does because it is produced spontaneously. There are several ways in which a spiel can be used in the classroom, but the basic procedure is for the students to be able to comprehend and, after practice, reproduce the spiel.

FORMAT: Use as many of these words as you can in a 30-second talk about your family.

mother	grandfather	cousin
father	grandmother	living/alive
sister	uncle	dead
brother	aunt	married
		single

PROCEDURE:

1. Plan your spiel by studying the word list very briefly before you begin. Do not write it out.
2. Give the spiel. Have one of the students act as timekeeper. He/she will stop you after 30 seconds. It is very important to stop, even though you may not say everything you wanted to. Talk at normal speed. Don't make it into a speech. Keep it informal.
3. Repeat the spiel. It is all right to change it slightly, but do not make it longer or add new material. It is no longer necessary to be timed so you can slow down your speech somewhat as long as you don't add new material.
4. Allow the students to ask questions about your spiel. It may be useful to put some of the new words on the blackboard.
5. Say the spiel once more at normal speed.
6. Ask the students questions about the spiel.
7. Ask one or more of the students to give the spiel as accurately as they can. Sometimes--if the spiel is difficult--it is better to have this step be a group effort with everybody contributing what they know.

VARIATIONS (on Spiels):

1. A spiel can be done without a word list. The directions would give only the topic. For example, the directions might say: "Talk for 30 seconds about fishing in your country."
2. A spiel could be based on a picture. The instructions might say "Talk for 30 seconds about this picture."
3. A spiel can be longer than 30 seconds, but it should probably not be much longer than one minute.
4. To help the students recall the sequence of sentences in the spiel (Step 7), it is sometimes useful to put a key word from each sentence on the board.
5. As you do the second or third repetition of the spiel you can ask the students questions after each sentence. This procedure is similar to Step 3 in a narrative. This step would be helpful if the students find the spiel difficult.
6. As a final step you can have the students write out the spiel.
7. You can have a student give the spiel.
8. You can bring in a friend who is familiar with the topic, or you can make a tape recording of yourself or a friend. One advantage to a tape recording is that it will not change, no matter how many times you play it back.
9. Occasionally you can tape a very brief news report from the radio and use this as the basis of a spiel.

NOTES:

1. Ask the students to suggest spiel topics to you.
2. Spiels are quite useful for building vocabulary but try to limit the new words. Try to adjust the level of the grammar and length of sentences to the level of the class. At the same time, try to keep the spiel as natural as possible.

TECHNIQUE: Mini-Drama.

DESCRIPTION: A mini-drama is a long dialogue (or a short drama). It usually tells a little story and it frequently involves several people. (Language-teaching dialogues are frequently between two people and use a lot of questions and answers.) It is usually at least one minute long. The principal use for a mini-drama is as a listening comprehension exercise, although it can also be read and acted out by the class.

FORMAT: The format looks like a script from a play. In addition to the written script, the mini-drama can be recorded on tape.

PROCEDURE:

1. Read the script to the students while they listen and read silently. Ask and answer questions.
2. Read the script with the students. You can take one part and assign the other parts to other students. Encourage the students to read it dramatically.
3. Have the students act it out. Have the students read the line silently and then immediately look up and recite the line.

VARIATIONS (on Mini-Dramas):

1. If a tape is available, play the tape and have the students listen without reading. Then play it again and let them follow along in the book.
2. Another way to use the tape is to save it until you have done all 4 steps above. Then as a final exercise, play the tape so they can hear how native speakers would say the lines.
3. Have the students practice the mini-drama several times and then present it to another class.
4. Select a topic and have the class write out a mini-drama. A useful kind of topic is an interesting or humorous experience one of your students has had in your culture.

NOTE:

1. Mini-dramas are fairly difficult and should not be used until the students have some basic fluency in the language.

TECHNIQUE: Characters in Search of an Author.

DESCRIPTION: Each student is given a picture of a person. The teacher initiates the lesson by giving some information about the person. Each student then provides similar information about his/her character. The students can then ask and answer questions about each other's characters. This lesson can be done several days; each time it is done new information is added and the characters gradually acquire a biography.

FORMAT: Listen to the model. Take notes and ask me questions after every sentence. Then describe your picture using the same kind of information.

(Teacher holds up picture)

This is John Smith. He's 27 years old. He lives in the village of Erewhon with his parents. He is single. He teaches English at the Erewhon National Secondary School.

PROCEDURE:

1. Give every student a picture.
2. Hold up your own picture and describe it sentence by sentence.
3. Ask and answer questions after every sentence.
4. Tell the students to make up information about their own character. Have each student describe his/her character.
5. Ask the students questions about the characters. For example:

1st Student says: He is 18 years old.
Teacher says: How old is he?
2nd Student says: He is 18 years old.
6. Ask each student to describe somebody else's character.

VARIATIONS (on Characters in Search of an Author):

1. At the beginning of the lesson write your model on the board for the students to refer to as they create their own characters.
2. You can have the student speak for the character. They would then practice using "I" and "you" as well as "he" and "she".
3. As a final step, switch all the pictures and ask the students to describe their new character. If they cannot remember the correct information they must then ask the creator for it.

NOTES:

1. You may have to change some of the information because the students may make cultural mistakes. For example, a student might say that an 18-year old woman lives alone, when in fact that could never happen in your culture. This kind of lesson gives the students a chance to explore your culture--but they will make mistakes.
2. Listed below are some of the categories that you could use in describing a character. In general, 4-6 items should be sufficient for one lesson.

Name
Age
Birthday
Place of birth
Nationality
Language
Ethnic group
Family
Residence
Occupation
Salary
Educational level
Religion
Hobbies
Sports
Interests
Friends
Political beliefs
Hopes and dreams

3. You can also pose a problem to the class and ask each student to express his/her character's opinions about the problem. Local and international current events would be a good source for the problems.

°Introduction to Techniques for The Grammar Handbook°

The Grammar Handbook is simpler than its companion The Communication and Culture Handbook. Each lesson begins with a short statement about the grammar and then there are various exercises which give the student practice in using the grammatical pattern that is presented. The exercises and drills for teaching grammar are outlined in the following pages, but first a few general procedures should be kept in mind:

- ** Do not spend a lot of time discussing the grammar. Spend your your time practicing it.
- ** The basic pattern of teaching grammar is a two-part practice. You say something and the student (following the instructions you have given) responds. If the response is incorrect, you make the appropriate correction and have the student repeat the correction.
- ** One of the main purposes of The Grammar Handbook is to teach the students to speak correctly. Therefore, you should insist on correct responses when you are teaching grammar.
- ** Student-teacher exchanges can be done individually or with the whole class responding in unison.
- ** Grammar exercises and drills should be reviewed frequently. Once is not enough.
- ** Use The Grammar Handbook in conjunction with The Communication and Culture Handbook whenever you can. When you notice that the students are frequently making the same mistake in an activity in The Communication and Culture Handbook, at the first opportunity go to The Grammar Handbook and practice the correct pattern.

TECHNIQUE: Substitution Drill

DESCRIPTION: This drill is used to practice a sentence pattern by changing one word in the sentence. The same kind of word is changed each time while the basic sentence pattern is repeated.

FORMAT: The teacher will read a sentence and a word. Substitute the word in the sentence.

I have a book.

- | | |
|-----------|-------------------|
| 1. pencil | 5. notebook |
| 2. pen | 6. piece of chalk |
| 3. ruler | 7. piece of paper |
| 4. eraser | 8. envelope |

PROCEDURE:

The teacher says:

I have a book. Pencil.
I have a pencil. Pen.
I have a pen. Ruler.
I have a ruler. Eraser.
etc.

The students respond:

I have a pencil.
I have a pen.
I have a ruler.
I have an eraser.

VARIATIONS (on Substitution Drills):

1. The teacher, after giving the model, gives only the single word substitution.

The teacher says:	The students respond:
Pencil.	I have a pencil.
Pen.	I have a pen.

2. Vary the drill from choral responses (everyone responds at once) to individual responses.

The teacher says:	The class responds:
I have a book. Pencil.	I have a pencil.
I have a pencil. Pen.	One student responds:
	I have a pen.

3. Have the class echo the response in unison.

The teacher says:	The student says:	The class responds:
I have a book.		
Pencil	I have a pencil.	I have a pencil.

4. Have one of the students conduct the drill.

The student says:	Other student(s) respond:
I have a book. Pencil.	I have a pencil.

5. Use actual objects or flash cards with pictures or the single word.

The teacher says:	Student(s) respond:
I have a book.	
(Holds up pencil or picture of pencil)	I have a pencil.

6. Write single words on the blackboard and point to them for substitutions.

The teacher says:	The student responds:
I have a book.	
(Points to word pencil)	I have a pencil.

NOTE:

1. Substitution drills are fairly easy to do as choral exercises.

TECHNIQUE: Replacement Drill

DESCRIPTION: This drill is used to practice the replacement of one word or phrase in a sentence with another word which does not change the meaning of the sentence.

FORMAT: Replace the name or names with the correct pronoun.

John has a pencil. > He has a pencil.

- | | |
|--------------------------------|---|
| 1. Jim is tall. | 5. Give the book to Ray. |
| 2. Where is Mary? | 6. Mr. Smith is driving your car. |
| 3. Is Bob in school? | 7. Mary saw Mr. Smith. |
| 4. John and Mary are students. | 8. Mr. Smith talked to Bob, Ray, and Jim. |

PROCEDURE:

The teacher says:

Jim is tall.
Where is Mary?
Is Bob in school?
John and Mary are students.
Give the book to Ray.
etc.

The students respond:

He is tall.
Where is she?
Is he in school?
They are students.
Give the book to him.

VARIATIONS (on Replacement Drills):

1. The teacher can reinforce the correct answer by repeating it.

The teacher says:

Sam is hungry.
He is hungry.
Give Joan her pen.

The student responds:

He is hungry.
Give her her pen.

2. Have the students take the teacher's role creating a chain drill.

1st student says:

Where is Mary?

2nd student:

Where is she?
Jack's car is blue.

3rd student:

His car is
blue.

3. Have the students follow the pattern of the drill in the book but make up their own sentences using people and objects in the classroom.

1st student says:

Charlie's shirt is red.

Sam:

His shirt is red.
Mary's hair is long.

Mary:

My hair is
long.

NOTES:

TECHNIQUE: Expansion Drill

DESCRIPTION: This drill is used to practice the expansion of sentences by the addition of other words or expressions.

FORMAT: Add the word "always" to these sentences.

Mrs. Jackson is busy. > Mrs. Jackson is always busy.

- | | |
|----------------------------|-----------------------------------|
| 1. John is here. | 5. The weather here is beautiful. |
| 2. Steve and Tim are late. | 6. The coffee at school is weak. |
| 3. I am tired. | 7. Does it rain in Calcutta? |
| 4. Fire engines are red. | 8. Why are you laughing? |

PROCEDURE:

The teacher says:

John is here.
Steve and Tim are late.
I am tired.
Fire engines are red.
etc.

The students respond:

John is always here.
Steve and Tim are always late.
I am always tired.
Fire engines are always red.

VARIATIONS (on Expansion Drills):

1. Some drills are more difficult because they require changes or transformations in other parts of the sentences. In more difficult drills, the teacher may find it important to let students correct their own errors and to reinforce the correct answers by repeating them.

The teacher says:

John is here. Yesterday.
Good, John was here yesterday.

The student responds:

John is here yesterday.
No--Was!

2. An expansion drill can be varied with substitutions. The teacher can put the items for substitution on the blackboard or on flash cards or he can give them orally.

The teacher puts on the board:

Never, always, on time, late.

The teacher says:

Sam comes to work.
(points to "always")
(points to "on time")

The student responds:

Sam always comes to work.
Sam comes to work on time.

NOTES:

1. While simple expansion drills work well as choral exercises or with mixed choral and individual responses, more complicated time to think out all the changes necessary.

The teacher says:

Sam comes to work.
(points to "always")
(points to "on time")

The student responds:

Sam always comes to work.
Sam always comes to work on time.

TECHNIQUE: Reduction Drill

DESCRIPTION: This drill gives practice in reducing a sentence by the substitution of one word for a longer expression.

FORMAT: Change these sentences by using it or them or they.

I want a pencil. > I want it.

1. He needs those books.
2. The grammar books are on the desk.
3. My typewriter is broken.
4. Kathy has my keys.
5. The train is on time.
6. Have the Joneses arrived?
7. Have you found my camera?
8. The roads are straight.

PROCEDURE:

The teacher says:

He needs those books.
Kathy has my keys.
The train is on time.
Have the Joneses arrived?

The students respond:

He needs them.
Kathy has them.
It is on time.
Have they arrived?

VARIATIONS (on Reduction Drills):

1. Give the students sentences which can be reduced in several ways and ask them to find all the possible ways.

The teacher says:

The student responds:

The grammar books are on
the desk.

The grammar books are on it.
They are on the desk.

Mary wants to give her flowers
to John.

She wants to give her flowers
to John.

Mary wants to give her flowers
to him.

Mary wants to give him the
flowers.

Mary wants to give them to
John.

2. The students can do the drill themselves using their books or by making up their own sentences to be reduced.

Student 1 says:

Student 2 responds:

Student 3 responds:

The teacher is wear-
ing a tie.

He is wearing a tie.

His books are on the
floor.

They are on the
floor.

Joan has three
notebooks.

NOTES:

TECHNIQUE: Integration Drill

DESCRIPTION: This drill gives practice in combining two or more short sentences into one longer sentence.

FORMAT: Put these short sentences together to make one long sentence.

I have a pencil. It is red > I have a red pencil.

1. She bought a car. It is expensive.
2. Annie wrote a book. It is about Swahili. It is a text book.
3. We went to a restaurant. It is new. It is Italian.
4. The chair is in the corner. The chair is leather. The corner is by the kitchen door. The chair is my brother's.
5. Joan saw the bird. The bird has a long beak. It was eating a crab.

PROCEDURE:

The teacher says:

She bought a car. It is expensive.
Annie wrote a book. It is about
Swahili. It is a text book.
Joan saw the bird. The bird has
a long beak. It was eating a
crab.

The students respond:

She bought an expensive car.
Annie wrote a Swahili text
book.
Joan saw the bird with a
long beak eating a crab.

VARIATIONS (on Integration Drills):

1. Integration drills can be developed to provide practice with a great many different kinds of structures:

Adjective placement and order:

We went to the new, Italian restaurant.

Adverb placement and order:

He felt better quickly.

Modifying phrases:

The chair is in the corner by the kitchen door.
Joan saw the bird eating the crab.

Modifying clauses:

Meet Mr. Brown. He is my teacher.

Meet Mr. Brown, who is my teacher.

Meet the train. It arrives at nine.

Meet the train which arrives at nine.

2. Integration drills are an excellent way of showing the relationships between different grammatical structures. Simple ones may be used effectively with choral responses, but more complicated integrations require individual oral or written response.
3. For a change from the integration pattern, disintegration drills can be effective.

The teacher says:

Break this sentence into as many good sentences as possible.
Yesterday my brother Jim went to a good movie.

The student responds:

Jim went to a movie.

Jim went yesterday.

Jim is my brother.

The movie was good.

TECHNIQUE: Question-Answer drills

DESCRIPTION: With this drill students practice question or answer formation or both.

FORMAT: Answer the following questions with "yes" and a long answer.

Do you like avocados? > Yes, I like avocados.

1. Do you know Martha Jones?
2. Do you want to go to the movies with me?
3. Does Sam enjoy riding his motorcycle?
4. Does she know how to dance?
5. Do animals fall in love?

PROCEDURE:

The teacher asks:

The students respond:

Do you know Martha Jones?
Does she like to dance?

Yes, I know Martha Jones.
Yes, she likes to dance.

VARIATIONS:

1. Answer the following question "yes" with a long answer.

The teacher says:

The students respond:

Is the sun shining?

Yes, the sun is shining.

2. Answer the following questions "no" with a short answer.

The teacher says:

The students respond:

Do dead men tell lies?
Is the sun shining?

No, they don't.
No, it isn't.

3. Answer the following questions "no" with both a short and long answer.

The teacher says:

The students respond:

Do you want to dance with me?

Are all men like you?

No, I don't. I don't want to dance with you.

No, they aren't. All men are not like me.

4. Choose an answer to the following questions. (This drill is almost always used to practice "either/or" type questions.)

The teacher says:

The student responds:

Do you prefer avocados or mangos?

I prefer mangos.

5. Answer the following questions truthfully with a long answer.

The teacher asks:

The student responds:

Is your shirt blue or green?

Do you like to swim?

Do you like the New York Yankees?

My shirt is green.

No, I don't like to swim.

I don't know how.

No, who does?

6. A more challenging kind of question-answer drill involves responding to WH questions. This kind of drill is excellent because it provides an opportunity for "real" communication, asking for and giving information. Situations can be developed to practice specific structures like the following.

Teacher: What are you doing now, John?

John: I am standing on my chair.

Teacher: What is John doing now?

Sally: He is standing on his chair.

Teacher: John, ask Omar what you are doing now.

John: Omar, what am I doing now?

Omar: You are standing on your chair, John.

TECHNIQUE: Utterance-Response Drill

DESCRIPTION: This drill provides practice with "realistic" communication. A two-line dialogue is repeated by the teacher and each of the students in turn. In repeating the teacher's line, you make a substitution which requires the student to make appropriate substitutions or transformations in the response line. Although the drill is complicated, it provides practice with idiomatic expressions which are rare in simpler drills.

FORMAT: Respond to the questions using the following pattern:

Sure, I'd love to. _____ is great fun.

Utterance: How would you like to play tennis with me?

Response: Sure, I'd love to. Playing tennis is great fun.

1. How would you like to dance the Cha-cha-cha with me?
2. How would you like to go to the movies with me?
3. How would you like to sing folk-songs with us?
4. How would you like to play the piano with Jane?

PROCEDURE:

The teacher asks:

How would you like to dance
the Cha-cha-cha with me?
How would you like to go to
the movies?

The student responds:

Sure, I'd love to. Dancing the
Cha-cha-cha is great fun.
Sure, I'd love to. Going to the
movies is great fun.

VARIATIONS (on Utterance Response Drills):

1. You can vary your utterance with two or three different phrases which mean approximately the same thing. However, it is important to repeat each variation enough times so that the class can understand it clearly.

How would you like to -----

Would you like to ----- go to the city with me?

Would you care to -----

2. You can have a 3-part utterance and response, with the first student answering according to the pattern and the second student disagreeing.

The teacher says:

How would you like to go skiing?

1st student responds:

Sure, I'd love to. Going skiing is great fun.

2nd student responds:

Not me. Going skiing is boring.

NOTES:

TECHNIQUE: Multiple Slot Substitution Drill

DESCRIPTION: In the substitution drills described earlier only one or two elements were changed in each sentence. In this kind of drill several elements are changed.

FORMAT: Substitute each of the following words for the appropriate word in the sentence.

The rain in Spain stays mainly on the plain.

- | | |
|----------------|-------------|
| 1. falls | 6. sleet |
| 2. snow | 7. lowlands |
| 3. Italy | 8. France |
| 4. mountains | 9. is |
| 5. Switzerland | 10. fog |

PROCEDURE:

The teacher says:

The rain in Spain stays mainly on the plain.

Teacher:

The students respond:

Falls
Snow
Italy

The rain in Spain falls mainly on the plain.
The snow in Spain falls mainly on the plain.
The snow in Italy falls mainly on the plain.

VARIATIONS (on Multiple Slot Substitution Drills):

1. If the students find the drill difficult or confusing, you should repeat the correct response before giving the next cue word.

Teacher: The snow in Italy falls mainly on the plain. Mountains.

Students: The snow in Italy falls mainly on the mountains.

Teacher: The snow in Italy falls mainly on the mountains.
Switzerland.

2. You can give the original sentence and the first cue word and then let the students supply their own cue words.

Teacher: I bought a new car. Old.

1st Student: I bought an old car. Cadillac.

2nd Student: I bought an old Cadillac. Tomorrow.

NOTES:

TECHNIQUE: Transformation Drill.

DESCRIPTION: The students are given a sentence and instructions to change the sentence in a particular way. Usually the change is one of these kinds.

Statement	>	Question
Affirmative	>	Negative
Active	>	Passive
One tense	>	To another

FORMAT: Make the following sentences negative.

1. I like bananas.
2. He wants to buy a camera.
3. They live in an apartment.
4. You need a haircut.
5. I have a grammar book.

PROCEDURE:

The teacher says:

The student says:

I like bananas.

I don't like bananas.

He wants to buy a camera.

He doesn't want to buy a camera.

VARIATIONS (on Transformation Drills):

1. After an individual gives an answer, you can ask the whole class to "echo" the student's answer in unison.
2. A student can read the basic sentence from the book and ask another student to change it. You listen and correct wherever necessary.
3. After going through the sentences once, you can give the answer and ask the student to give the model. In other words, just reverse the transformation. Because the model will be in the book, it is best to do this variation with the books closed.

NOTE:

1. If you have already practiced other transformations you can review them after you have done the given drill. For example, suppose you had already worked on questions before doing the drill above. After doing the drill changing from affirmative to negative, you could use the same sentences to review changing from statements to questions.

TECHNIQUE:

Chart Pattern Practice

DESCRIPTION:

Chart pattern practices are not necessarily different kinds of drills. They can be done as substitutions, expansions, reductions, etc. They are different in that the cues are visual not verbal. The charts or pictures are usually set up in a series so that the students can proceed from one picture to the next without cues from the teacher. These charts can be especially useful for practicing verb tenses, questions/answers, and negative transformations.

FORMAT:

Start with the first picture. Answer the question with a short answer.



1. Is the mother bird sitting on the egg?
 2. Is the mother bird looking at the baby bird?
 3. Is the mother bird looking at the baby bird?
 4. Is the mother bird looking for the baby bird?
- etc.

PROCEDURE (on Chart Pattern Practice):

The teacher says:

The student(s) responds:

Is the mother bird sitting on the egg?
(Picture #1)
Is the mother bird looking at the baby
bird? (Picture #2)
Is the mother bird looking at the baby
bird? (Picture #3)

Yes she is.
Yes she is.
No, she isn't.

VARIATIONS:

1. Have each of the students add a sentence to a story based on the chart. You can vary the use of tenses by varying the date of the present. "Today is March 5th. What is going to happen tomorrow?" "Today is March 9th. What happened to the birds?"
2. The sentences which make up the story can be tape recorded for later correction, blackboard work, drilling, or discussion.
3. Have the students develop their own question-and-answer chain drill. One student makes up a question and asks another. That student answers and then asks his own question of a third student.
4. If you can make multiple copies of the pictures in a chart, you can pass them out to the students one at a time and ask them to tell you what is going to happen. You can then follow up their questions with this kind of discussion: "Did _____ happen? No? What really did happen then? Why?"

NOTES:

1. A chart usually contains 8-12 pictures. A number of different patterns can be practiced with each chart. In the example above, the present tense is practiced. Other tenses could also be practiced.
2. When a chart is used for the first time it is necessary to go through the chart once to introduce the new words and key phrases in each picture.
3. Charts using pictures made up of simple "stick figures" are often very effective. You can copy them on to your blackboard or you can make up your own.

TECHNIQUE: Spontaneous Pattern Practice

DESCRIPTION: The teacher gives a model sentence that contains a phrase or two that is made up by the teacher. The teacher then has each student create a similar sentence.

FORMAT: If I had a thousand dollars I would _____.

PROCEDURE:

The teacher says:

If I had a thousand dollars I would buy a motor bike.
John what would you do?
Mary, what would you do?
Bill, what would you do?

The students say:

(John) If I had a thousand dollars I would pay off my loan.
(Mary) If I had a thousand dollars I would give it to charity.
(Bill) If I had a thousand dollars I would travel to Tahiti.

VARIATIONS (on Spontaneous Pattern Practice):

1. The teacher asks each student about the other students' sentences.
2. Have the students ask "you" questions. (Mary, what would you do?)
3. Have each student ask "he/she" questions. (Mary what would Bill do?)
4. Have each student ask "who" questions. (Who would travel to Tahiti?)
5. Have each student tell what every other person would do.
6. Have the students write out all the sentences in their books.

NOTES:

1. The students will probably make several mistakes as they create the sentences. The teacher should correct the students' sentences as they make them. It is best to correct the sentences by rephrasing them as a question.

Student: I would travel at Tahiti.

Teacher: You would travel to Tahiti?

2. The teacher can write down each sentence as it is created in order to remember who said what.
3. This technique works best if the students and the teacher are creating sentences using personal information.

TECHNIQUE: Action Chain

DESCRIPTION: The students and teacher carry out a series of actions and talk about the actions. Usually the series of sentences that accompany the actions follow the sequence of Command, Question and Answer.

FORMAT:

_____, look at _____.
What are you doing?
I'm looking at _____.
Say hello to _____.
What did you do?
I said hello to _____.

PROCEDURE:

The teacher says:

John, look at Mary.
What are you doing?
Say hello to Mary.
What did you do?

The student responds:

(John looks at Mary)
I'm looking at Mary.
Hello, Mary.
I said hello to Mary.

VARIATIONS (on Action Chains):

1. Ask a third student "he/she" questions.

Teacher: John, look at Mary. Bill, what is John doing?

Bill: He's looking at Mary.

2. Have a student give the commands and ask the questions.
3. Have two people perform the chain and as "you (plural)/we" questions.
4. Have two people perform the actions and ask "they" questions.
5. Have the students work together in pairs.

NOTES:

1. This technique is good for practicing several verb tenses all in one sequence.
2. These practices must be done deliberately so that the student's verbal and physical responses are coordinated. In other words, it can be confusing to say "What are you doing" when the action has been completed and the correct response would be in the past tense.

TECHNIQUE: Question-Word Analysis

DESCRIPTION: The teacher reads a sentence and then asks questions (What, How, where, who, whom, why, which) about the sentence. The students respond with short answers. Each short answer is part of the sentence. All the short answers together contain the parts of the sentence. The question and answer practice takes the sentence apart and puts it back together again.

FORMAT: Listen to the sentence and answer the questions with short answers.

1. John goes to the library everyday.
 - a. Who goes to the library?
 - b. Where does he go?
 - c. What does he do everyday?
 - d. How often does he go to the library?
2. He usually studies for two hours.
 - a. Who studies?
 - b. How long does he study?
 - c. What does he do for two hours?
 - d. How often does he study?etc.

PROCEDURE:

The teacher says:

John goes to the library everyday.
Who goes to the library?
Where does he go?
What does he do everyday?
How often does he go to the library?
(Optional) Say the whole sentence.

The student says:

John (does)
(To) (the) library.
(He) studies.
Everyday.
John goes to the
library everyday.

Note: Underlines indicate emphasis.

VARIATIONS (on Question-Word Analysis):

1. After completing the questioning, ask the student to recite the entire sentence, as in the optional step above.
2. Read the sentence and have one of the students pose the question to a second student, who answers and then questions a third student in a chain fashion.
3. Read the sentence and emphasize one part and have the students form the question. For example:

The teacher says:

The student says:

John goes to the library everyday.

Where does John go?

4. "Yes/no" and "either/or" questions can also be used.

NOTES:

1. After the students have learned to use the interrogatives fairly well, this exercise can be done with virtually any sentence pattern as a way of practicing the pattern.
2. This type of exercise can be useful for having students practice long sentences which are difficult to reproduce entirely from memory after hearing them only once.
3. This technique can be useful in teaching a narrative. Each sentence in the narrative can be taken apart with question words and put back together.

TECHNIQUE: Translation Exercise (Oral).

DESCRIPTION: This drill can be done in two directions; translating an English sentence into a target language sentence or the reverse. The first direction requires the student to produce a target language sentence; the second type requires the student to comprehend a target language sentence. The descriptions that follow pertain only to the first type: producing target language sentences.

FORMAT: Translate the following sentences.

I'm going to buy a camera.
She's going to visit Hawaii.
They're not going to come tomorrow.
We're going to play basketball.
Are you going to eat dinner?
etc.

PROCEDURE:

The teacher says
(in English):

I'm going to buy a book.
She's going to visit Hawaii.
They're not going to come
tomorrow.
We're going to play basketball.
Are you going to eat dinner?

The student says
(in the target language):

I'm going to buy a book.
She's going to visit Hawaii.
They're not going to come
tomorrow.
We're going to play basketball.
Are you going to eat dinner?

VARIATIONS (on Oral Translation Exercises):

1. One student can translate for another student.

The teacher says: I'm going to buy a book.
1st Student responds: He says he's going to buy a book.
2nd Student responds: Oh! You're going to buy a book.

NOTES:

1. It is probably not very worthwhile to have students translate individual sentences into English. However, there may be times when it would be worthwhile for the student to translate a paragraph or a string of several sentences into English to test the student's ability to comprehend the target language. This kind of activity is called a listening comprehension activity and is not included in this list of grammar teaching techniques.

TECHNIQUE: Manipulations

DESCRIPTION: The focus is on objects which can be easily brought into the classroom. The teacher sets up a situation which requires the students to manipulate the objects and talk about the object and the actions.

FORMAT: Use the following objects: a book, a pen, a pencil, a notebook.

Questions: Who has a ____?
Who doesn't have a ____?

Answers: I
you don't has
he doesn't have a ____.
she
we
they

PROCEDURE:

The teacher gives a book to John; points to Mary, and says: Who has a book?

Mary says: John has a book.

The teacher points to Mary and says:
Who doesn't have a book?

Mary says: I don't have a book.

Note that there is no particular sequence of questions and answers. The teacher and the students, using the pattern above, take turns asking and answering as many sentences as they can.

VARIATIONS (on Direct Method Manipulations):

1. Instead of using a variety of objects such as pencils, books, pens, etc., use a bag of Cuisenaire rods.
2. After introducing the basic pattern let the students carry on with all the questions and answers. As the teacher, you step aside from the role of class leader to become a resource only -- giving answers or correcting only when the students ask for it.

TECHNIQUE: Completion Exercise.

DESCRIPTION: This is a written exercise. The students can do the exercise orally by looking at the book, and reading the sentence and giving an oral answer. There are 3 different kinds of completions, described below:

FORMAT: Type 1. Choose the correct word from the list.

what where when how why who how much

1. They are leaving tomorrow. _____ are they leaving?
2. The book costs five dollars. _____ does the book cost?
3. They live in that house? _____ do they live?
4. John has my suitcase? _____ has my suitcase?
5. Bill has my bicycle. _____ does Bill have?
etc.

Type 2. Complete the following with the appropriate form of the verb.

1. The sky _____ blue (be).
2. He _____ a dollar. (want)
3. I don't _____ ice cream. (like)
4. Does she _____ my coat? (have)
5. Please _____ her my pencil. (give)
6. We _____ breakfast there. (eat)
7. He _____ letters everyday. (write)

Type 3. Complete the following with the appropriate form of the verb "be".

1. I _____ a student.
2. She _____ in the classroom.
3. They _____ my friends.
4. We _____ from the United States.
5. _____ you a teacher?
etc.

VARIATIONS:

1. These exercises could be done orally, but the students would have to read the sentences from the book to do the exercises.

TECHNIQUE: Rewrite Exercise

DESCRIPTION: A sentence is given to the student with instructions to rewrite it.

FORMAT: Rewrite the following sentences in the past tense.

1. I have a typewriter. _____.
2. I want that book. _____.
3. He needs an ashtray. _____.
4. Do you like the movie? _____.
5. You know the answer. _____.

VARIATIONS:

1. This exercise can be done orally. First try it with the students looking at their books, and then have them close their books while you read the sentences.
2. Have the students write out the answers and then have them read their answers aloud when they have finished.

TECHNIQUE: Guided Answer Exercise

DESCRIPTION: The student is given a sentence (usually a question) and an instruction to write a response similar to the model.

FORMAT: Answer according to the model:

Jack is going to Honolulu. . What about you?
(I am going to Honolulu too.)

1. Mary is reading a novel. What about you?

2. John is studying a language. What about you?

3. They are in the Peace Corps. What about her?

4. We are leaving. What about them?

VARIATIONS:

1. This exercise can be done as an oral exercise. It would be useful to do it first orally with books open. Do it again orally with books closed and then have the students write out the answers.
2. After the students have written their answers they can read them aloud and correct each other. All comments and corrections should be done in the target language. If they don't know how to say "That's wrong" or other sentences like that, teach them.

TECHNIQUES: Sentence Formation

DESCRIPTION: The student is given pieces of a sentence and asked to put them together in the proper order to form a complete sentence.

FORMAT: Make sentences with the following words.

For example: they/live/United States
 They live in the United States.

1. I/born/January. _____

2. We/meet/3 o'clock/my room. _____

3. They/eat/cafeteria/12 o'clock. _____

4. The bank/is/the corner/Main Street/Second Street.

etc.

VARIATIONS (on Sentence Formation):

1. "Scrambled Sentences". Write out sentences on a sheet of paper and cut out each word: Note that unlike the exercise above, every word is given.

I	eat	breakfast	in	the	cafeteria.
---	-----	-----------	----	-----	------------

Mix up the words and give them to the students. Ask them to arrange them in proper order and read the sentence. To make it more challenging, mix the words from 3 or 4 sentences together.

2. For another version of this exercise, write a number of words in random order on a blackboard or poster. Students can take turns making sentences from the words. They can do this either as an oral exercise or as a written exercise.

I	three	match	have	she
cigarette	need	-s	has	we
want	they	ashtray	you	he
does	a	your	do	take
me	please	her	not	him
give	us			

NOTES:

1. In this kind of exercise, several different correct answers are possible.

TECHNIQUE: Translation (Written)

DESCRIPTION: The student is given a sentence in his/her native language and asked to translate it into the target language.

FORMAT: Translate the following sentences:

1. I have never been to Cairo.

_____.

2. Where is my notebook?

_____.

3. Have you seen my friend?

_____.

VARIATIONS:

1. These exercises can also be done orally. The teacher says the sentence in English and the student responds with a translation.

°Introduction to Teaching Techniques for the Special Skills Handbook°

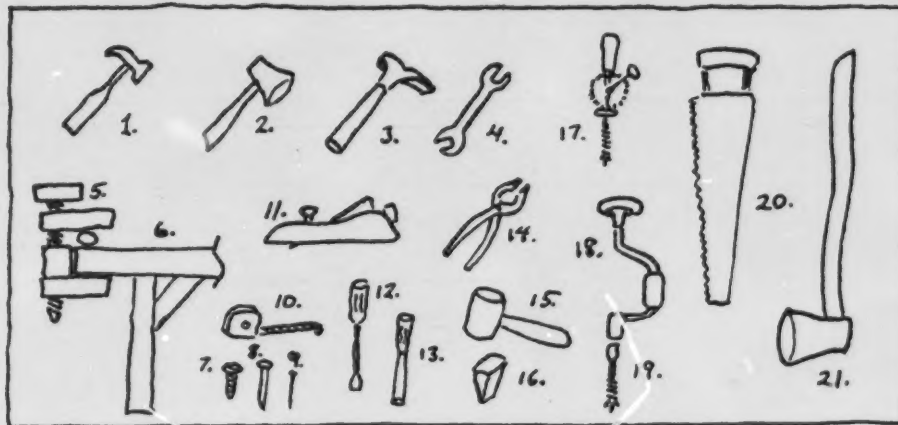
As we have pointed out (see page 12) The Special Skills Handbook is a resource book, rather than a set of language lessons. However, it would be possible to use some of the information in The Special Skills Handbook in a language class.

In general, there are two basic kinds of material in The Special Skills Handbook: factual information and narrative information. Factual information may be presented in a variety of ways including maps, charts, diagrams and illustrations. Narrative information is presented as a reading on some cultural or professional topic.

On the following pages, we will suggest some ways in which you can create a language lesson with these two kinds of material.

A Technique for Teaching Factual Information.

Let's assume that the material you want to use is presented as an illustration like the one below:



- | | | |
|------------|------------------|-----------|
| 1. hammer | 8. nail | 15. maul |
| 2. hatchet | 9. brad | 16. wedge |
| 3. adz | 10. tape measure | 17. drill |
| 4. wrench | 11. plane | 18. brace |
| 5. clamp | 12. screw driver | 19. bit |
| 6. bench | 13. chisel | 20. saw |
| 7. screw | 14. pliers | 21. ax |

The picture contains a number of related objects with labels. The simplest way to teach this material is to form two or more questions that can be used for each object (fact). For example, we have listed a number of questions that could be asked about the objects in this illustration:

What is number one, two, three, etc.?
What is a used for?
Do you have/own a ?
Have you ever used a ?
How much do you think a costs?
Where can I buy a ?
Do you need a in your work?
Who uses a ?

Now let's say you decided to use questions 1 and 2 with their answers as a lesson. The teaching procedure would go like this:

2. You ask a student the pair of questions.

The teacher says:

What is number one?
What is a hammer used for?

The student says:

Number one is a hammer.
A hammer is used for driving nails.

As you go around the class and ask each student a pair of questions you may have to help them form the answer.

2. Repeat the process above with one student asking another. You listen and make corrections.

1st student says:

What is number one?
etc.

2nd student says:

Number one is a hammer.

3. Have each student describe the entire chart or sections of it.

Each student says:

Number one is a hammer. It's used for driving nails. Number two is a hatchet. It's used for cutting wood, etc.

4. You can then go on and do another pair of questions, or if the students are losing interest, you can stop and come back to the material on another day.

Not all factual information will be presented in a picture, as in the example above, but the basic procedure can be used for any material (maps, charts, diagrams, etc.) that contains a number of facts.

A Technique for Teaching Narrative Information.

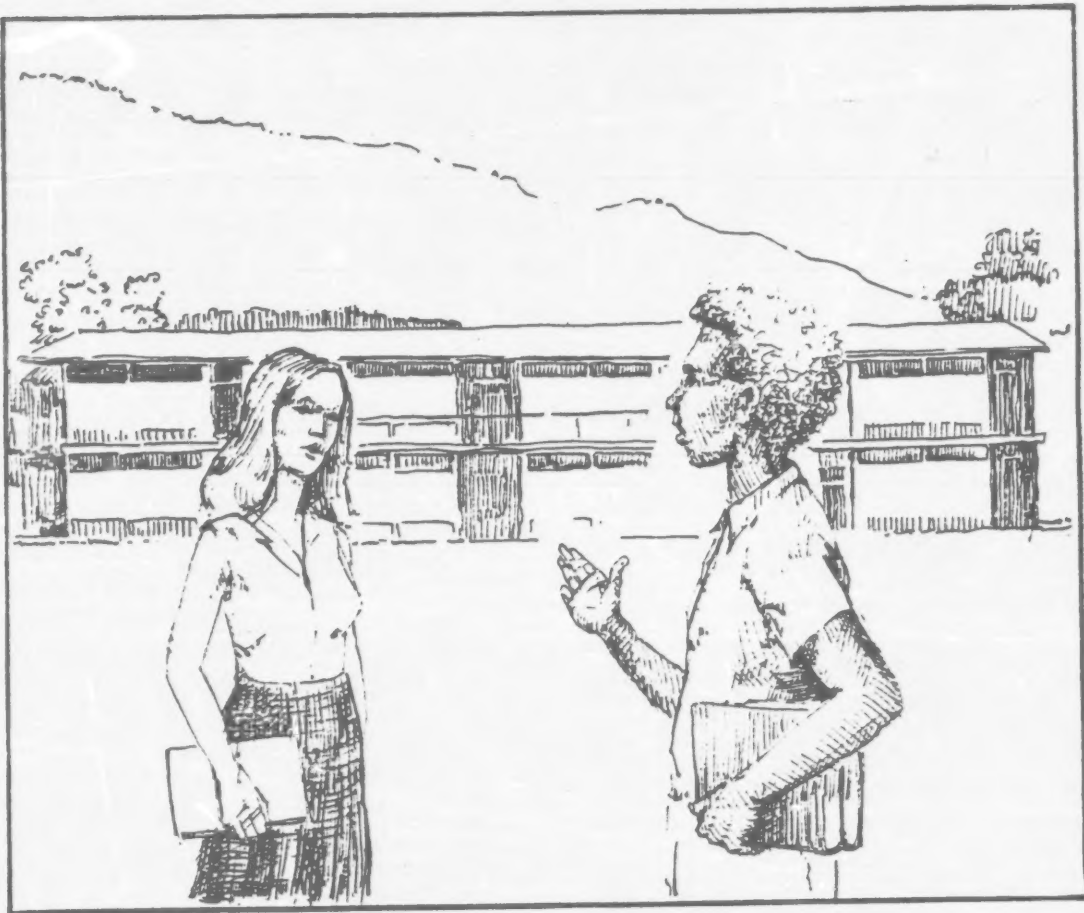
Information presented in narrative form can be used as a reading comprehension exercises. There are many things you can do with a reading passage, but the simplest technique follows this procedure:

1. You read aloud the entire passage once while the students follow along in the book. Ask the students to mark words and phrases (but not sentences) that they do not understand.
2. Have 3 (or 4) students read back to you only the words and phrases they didn't understand. You listen and mark each word or phrase in your book. After the students have given their lists, you will be able to see which words and phrases are new to everybody. For example, if the passage below were from the reading it might look like this after this step:

Dalarma is Sweden's folk-lore province. Here the bright folk costumes are still worn on festive occasions. Long Viking-style church boats race across the lake to church on Sundays and the may-pole is joyfully raised in every farm and village at Midsommer.

You can assume that nobody knows "costumes," "festive" and "maypole" because each student gives it as a new word. You might also want to explain "occasion," "Viking" and "joyfully." If you find that the students are giving back virtually every word in the passage, the passage is too difficult.

3. Define the new words to the class.
4. Have the students work out definitions of the words and phrases you did not define by asking each other questions.
5. Have the students summarize the entire passage in their own words.



PART THREE

TEACHING SUGGESTIONS

FOR INDIVIDUAL LESSONS

IN THE COMMUNICATION AND CULTURE HANDBOOK

If you are a trained teacher, you will have no trouble thinking of fresh, creative ways to teach the lessons in The Communication and Culture Handbook. However, if you've never taught Pijin before, or if you are entirely new to teaching in general, you may find that the teaching suggestions which follow will make your job much easier. These are step-by-step lesson plans for teaching each of the lessons in the first two sections of The Communication and Culture Handbook. By the time you have taught the first half of the book, you should be familiar enough with the techniques used here to plan and teach lessons without this aid. If you are not sure how to teach a lesson in the third and fourth parts of the book, check an earlier lesson which uses the same technique. No new techniques are introduced in the last two sections of the book, with the exception of Lesson 42, which contains poetry. The poetry can be handled like a narrative. You will also find that the "Classroom Activities" section of each lesson ought to be enough of a guide for you to plan your lesson by the time you reach the later lessons. Good luck and have a good time teaching.

LESSON ONE

BASIC MATERIAL: Dialogue

1. Explain to the students what they will learn in this lesson. At the end of the basic material, they will be able to greet people and to respond to a very common greeting.
2. Explain to the students that Mike, a Peace Corps volunteer, meets his new friend, Francis, on the street and they exchange a greeting.
3. Tell the students to close their books. Read the dialogue for the students to hear. Use gestures to convey the meaning of the dialogue.
4. Ask the students questions to check on their understanding of the dialogue.

For Example:

Hu nao sei, "Halo, Franses?"
Maek hem i oraet?
Franses hem i wokabaot?
Franses hem i go wea?
Hu nao wokabaot?
Maek hem i go nao?

5. Read the dialogue again, line by line. Tell the students to repeat after you. Their books should still be closed. Check individual students for pronunciation.
6. Read Mike's part and ask the students to say Francis' part, again with their books closed.
7. Read Francis' part and have the students say Mike's part with their books closed.
8. Tell half the class to say Mike's part and the other half to say Francis' part. Listen to them carefully and correct their pronunciation.
9. Ask two students to stand up in front of the class and act out the dialogue, using their real names. Go around the room until everyone in the class has had a chance to say both parts.
10. At this time, you may let the students look at the dialogue for the first time.

SUPPLEMENTARY MATERIAL: Cummings' Device

1. Explain to the students that now they will practice different ways of greeting people in Pijin.
2. Read the dialogue with the first set of substitutions, i.e.:

Maek: Halo, Franses.
Franses: Mone, wan. Yu gud nomoa?
Maek: Mi gud nomoa. Yu gogo wea?
Franses: Mi go long beng.
Maek: Oraet, wan.

The students should be listening with their books closed.

3. Ask questions to see if they have understood the dialogue.

For Example: Destaem hem i aftanun?
Destaem hem i mone?
Maek hem i oraet?
Franses hem i go long maket?
Maek hem i go long beng?
Hu nao go long beng?
Franses hem i go wea?

4. Read this dialogue while the students repeat after you, line by line. Their books should remain closed. Listen carefully to their pronunciation.
5. Read Mike's part and tell the students to say Francis' part, again with their books closed. Then you read Francis' part and the students say Mike's part.
6. Tell one student to say Mike's part and another student to say Francis' part. Go around the room until each student has had a chance to speak.
7. Repeat steps 2 through 6 using another variation of the dialogue, i.e.:

Maek: Halo Franses.
Franses: Aftanun, fren. Yu waswe?
Maek: Tude mi fil gud tumas. Wanem nao, Franses?
Franses: Mi hangaraon nomoa.
Maek: Mi go nao ia.

8. Tell the students that now they will practice greetings for different times of day. Tell them to repeat the following substitution drill:

Halo,	Maek.
Mone	Maek.
Aftanun	Maek.
Gud ivning	Maek.

Listen carefully to be sure that they are pronouncing it like Pijin and not like English. Check individual students and correct their pronunciation when necessary.

9. Now tell the students that they will practice several ways to address their friends in Pijin. Then practice the following substitutions:

Mone,	Maek.
Mone,	wan.
Mone,	fren.
Mone,	wantok.
Mone,	nem.

10. Practice pairs of questions and answers with the students.

For Example:

You say:
"Yu oraet nomoa?"
"Yu gud nomoa?"
"Yu waswe?"

And one student says:
"O ya. Mi oraet nomoa."
"Mi gud nomoa."
"Tude mi fil gud tumas."

11. Explain the meanings (in Pijin) of the new vocabulary words:

wokabaot
makaraon
ma wanem moa
wan
wantok
nem

12. Ask two students to stand in front of the class and greet each other in Pijin, using any of the variations studied in this lesson.

LESSON TWO

BASIC MATERIAL: Cummings' Device

1. Explain to the students in Pijin that today they will learn how to say that they want to learn to speak Pijin.
2. Explain to the students that in this dialogue, Mike meets a Solomon Islander and this person is surprised that Mike can speak Pijin so well.
3. Read the dialogue while the students listen.
4. Ask the students questions to see if they have understood the dialogue:

Hem i mone?
Hem i aftanun?
Hem i ivning?
Maek hem i save tok Pijin?
Hem i save tok Pijin gud tumas?
Maek hem i kasem Honiara?
Wataem nao Maek hem i kasem Honiara?
Maek hem i wande tok long Ingglis?
Maek hem i wande tok long Pijin?
Hu nao wande tok long Pijin?
Man blong Solomon ia hem i tok long Ingglis o Pijin?

5. Read the dialogue again, and tell the students to repeat after you, line by line. Ask individual students to repeat each line after you to check on their pronunciation.
6. Write the dialogue on the board. Read the dialogue line by line and tell the students to read after you. Practice this until they can read it smoothly.
7. When they can read it smoothly, erase one word in each sentence and tell them to read it again after you line by line. Check individuals for pronunciation.
8. Tell half of the class to read Mike's part and half to read the other part. Then switch roles.
9. Ask one student to read Mike's part and another to read the other part. Go around the room until each student has had a chance to recite.

10. Erase one or two more words in each sentence and repeat steps 8 and 9.
11. Erase all of the words on the board except Maek and Man and repeat steps 8 and 9 again.
12. Practice each of the sentences which has a substitution. Say the sentence; the students repeat; you give a substitution; then the students make a new sentence.

For Example: You say: Yu save tok Pijin tumas.
Students say: Yu save tok Pijin tumas.
You say: Are'are.
Students say: Yu save tok Are'are tumas.
You say: Ghari.
Students say: Yu save tok Ghari tumas.
etc.

Do this for each of the sentence which has a substitution.

13. Explain the vocabulary words that the students don't understand.
14. Tell two students to go to the front of the classroom and act out the dialogue.

(NOTE: During the whole lesson the students books are closed.)

SUPPLEMENTARY MATERIAL: Mini-Drama

1. Explain to the students that during this part of the lesson, they will practice more listening comprehension and will study some more complicated Pijin.
2. Explain that in this mini-drama Mike and Francis are talking at the snack bar.
3. Read the mini-drama while the students listen with their books closed.
4. Ask the students questions about what they heard, as you did in step 4 above. See the questions on page 11.

Hem i aftanun o nomoa?
Franses hem i sapraes?
Hu nao sapraes?
Waswe hem i sapraes?
Maek save toktok long Pijin?
Maek hem i save toktok long Pijin gudfala?
Maek hem i stat fo lanem Pijin long taem nao o nomoa?
Wataem nao Maek hem i stat fo lanem Pijin?
Maek hem i wande lanem hao fo toktok long Ingglis?
Franses hem i save helpem Maek?
Franses hem i save helpem Maek fo suim wanem?
Hu nao save helpem Maek fo lanem Pijin?

5. Read the mini-drama again and tell the students to repeat after you with their books closed. Check individual students for pronunciation.
6. Tell the students to open their books and read along silently as you read the dialogue again.
7. Explain any vocabulary that the students do not understand.
8. Read the dialogue again and tell the students to read after you, sentence by sentence.
9. Ask two students to go to the front of the class and read the dialogue. They may look in their books, but when they are talking, they must look at each other.
10. Ask the students to make sentences using the new vocabulary words.

LESSON THREE

BASIC MATERIAL: Cummings' Device

1. Explain to the students in Pijin that during this lesson, they will learn how to say 'thank you' in Pijin.
2. Read the dialogue while the students listen with their books closed.
3. Ask questions about the dialogue to see if the students understood it.

For Example: Hu nao talem 'Tanggia'?
Maek hem i talem Franses wanem?
Waswe Maek hem i talem tanggio long Franses?
Hu nao helpem Maek?
Franses hem i helpem Maek fo duim wanem?
Franses hem i helpem Maek lelebet nomoa?
Maek hem i wande tok weitim Franses moa?
Wataem nao Maek hem i wande tok moa weitim
Franses?
Maek hem i save tok weitim Franses moa o
nomoa?
Franses hem i save helpem Maek moa?
Wataem nao Maek hem i lukim Franses moa?

4. Read the dialogue again; the students repeat after you with their books closed.
5. Read through the lists of words in columns a, b and c to be sure that the students understand them. Be sure to check the students' pronunciation.
6. Make a new dialogue, substituting a new set of phrases from the lists for the ones you used in the first dialogue. Read the new dialogue, and tell the students to repeat after you with their books closed.
7. Make a third dialogue, using still another set of words from the list. Read it and have the students repeat after you with their books closed.
8. Read Mike's part using a fourth set of words from the columns, while the students take Francis' part.

9. Tell one student to take Francis' part and another to take Mike's part and have them practice the dialogue (using any of the variations given) in front of the class, while you listen and make corrections. Go around the room until everyone has had a chance to recite.
10. Tell two students to go to the front of the room. Then present them with one of the following situations:

Your friend has done one of the following:

- a) gave you a lift home;
- b) took you to town;
- c) went to the market for you;
- d) took you fishing;
- e) helped you put up a fence;
- f) taught you how to cook;
- g) gave you a hair cut.

Thank him/her for it.

NOTE: You may have to help the students do this by writing some vocabulary words they will need on the board for them.

LESSON FOUR

BASIC MATERIAL: A Short Spiel

1. Tell the students that at the end of this lesson, they should be able to tell a little bit about themselves in Pijin.
2. Read the spiel while the students listen with their books closed.
3. Ask questions to see if the students have understood the spiel.

For Example:

Nem blong man ia Jon?
Nem blong hem Maek?
Wanem nao nem blong hem?
Maek hem i twenti yia nao?
Maek hem i toti faev yia nao?
Maek hem i kasem haomas yia nao?
Maek hem i kam from Ingglan?
Maek hem i kam from wea?
Maek hem i marit o nomoa?
Destaem nao hem i stap long wea?
Hem i laekem Solomon o nomoa?
Pipol blong Solomon olketa i kaen o nomoa?
Hu nao kaen?
Baebae Maek hem i stap long Solomon tri
yia?
Haomas yia nao baebae hem i stap long
Solomon?

4. Read the spiel, and tell the students to repeat after you with their books closed.
5. Tell the students to look in their books while you read the spiel again. They should listen and read silently.
6. Read the spiel again and tell the students to read after you.
7. Tell the students to close their books and to tell you about Mike.
8. Tell each student to tell you about him/herself, following the pattern presented in the spiel. Go around the room until each student has had a chance to talk.

9. Tell one student in the room to tell the class some information about another student in the room, following the pattern presented in the spiel.
10. Tell the students to ask each other yes/no-type questions about each other, based on the sentence in the spiel, i.e.:

Nem blong yu Bob?
Pegi hem i kasem twenti eit yia noa?
Jim hem i kam from Ingglan?
etc.

11. Tell the students to ask each other information-type questions about each other based on the sentences in the spiel, i.e.:

Hu nao nem blong yu?
Pegi hem i kasem haomas yia nao?
Jim hem i kam from wea?
etc.

SUPPLEMENTARY MATERIAL: Characters in Search of an Author

1. If you are going to do this part of the lesson in the class, before you come to class you must prepare what you will present. Choose one of the characters and write a short spiel about him/her.

For Example: Hem i kam from Auki. Hem i kasem fifti yia nao. Hem i marit man ia. Destaem hem i stap long Honiara. Hem i laekem Honiara tru bikos Honiara hem i garem staka stoa. Bae hem i stap long Honiara wan wik ia.

2. Tell the students to turn to page 21 and look at the man with the bush knife. Tell them that you will tell them something about him.
3. Read your story while the students listen.
4. Ask questions to see if the students understood.
5. Tell the students to choose one of the people in the pictures on pages 20 and 21 and to make a short story about him/her.
6. Tell one student to describe his/her character to the class.
7. Ask that student questions about his/her character.
8. Go around the room until every student has described his/her character.
9. Ask each student to describe somebody else's character.

LESSON FIVE

BASIC MATERIAL: Cummings' Device

1. Tell the students that at the end of the basic material, they will be able to make requests and orders and ask the price of things.
2. Read the dialogue while the students listen with their books closed.
3. Review the new vocabulary with the students in Pijin, explaining the meanings of the words they don't understand.
4. Read the dialogue again while the students listen with their books closed. This time, ask them questions in Pijin after each line to see if they have understood.
5. While the students continue to keep their books closed, read the dialogue line by line and have the students read after you.
6. Have two students go to the front of the class and act out the dialogue. They may look at their books to help them remember the lines, but they may not read. While they are talking, they must be looking at each other.
7. Practice each line of the dialogue that has substitutions. You may do this like a substitution drill. If you are not sure how this is done, check the section in the Teacher's Manual on how to do a substitution drill.
8. After you have practiced the substitutions, ask two students to go to the front of the class and act out a situation in which they are in a market. One is a customer, the other a seller. They may ask the price of anything they could find in a market, but the answers should be realistic. They needn't follow the dialogue as it is written here.
9. Tell the students to open their books and read number 5 of the Classroom Activities. Practice making requests suggested there. Make up new situations in which students must request something. Ask them what kinds of things they have had to request in the past week and how they did it.
10. Ask two students to go to the front of the class and try number 6 of the Classroom Activities.

LESSON SIX

BASIC MATERIAL: Cummings' Device

1. Tell the students that at the end of the basic material, they will be able to ask the names of objects.
2. Tell the students that in this dialogue, Mike and Francis are at the market and that Mike is asking Francis the names of fruits and vegetables.
3. Read the dialogue, using gestures to convey the meaning.
4. Ask comprehension questions.

For Example: Maek hem i askem Franses nem blong samfala
samting?

Franses hem i kolem deswan bitalnat?
Hem i kolem deswan popo?
Wanem nao narawan ia?
Maek hem i herem gud?
Franses hem i talem moa?

5. Say the dialogue again, line by line; the students repeat.
6. Say the part of Mike. Have one student say the part of Francis. Go around the class until each student has had a chance to recite.
7. Say the part of Francis. Have one student say the part of Mike. Go around the class until each student has had a chance to recite.
8. Review all of the words in the list on page 27. Check the students' pronunciation. Explain the words which the students do not understand.
9. Practice the dialogue again, using the substitutions listed on page 23.
10. Have the students practice the dialogue with each other using the pictures on page 29.
11. Practice the dialogue again, taking the part of Mike, while a student takes the role of Francis, but this time ask about objects in the classroom.
12. Choose one student to take Mike's role and another to take Francis' part, and have them ask each other about objects in the classroom. Do this until each student has had a chance to recite.

SUPPLEMENTARY MATERIAL: Dialogue

1. Tell the students that during this part of the lesson, they will learn how to ask and answer negative questions in Pijin.
2. Read the dialogue while the students listen, with their books closed.
3. Ask comprehension questions.
4. Write the following two question/answer sequences on the board to contrast them:

a. Deswan ia hem i kabis?	Yes, hem i kabis. Nomoa, hem i no kabis.
b. Deswan ia hem i no kabis ia?	Yes, hem i no kabis. Nomoa, hem i kabis ia.
5. Point out that when you answer a yes/no question, the answer agrees with the declarative counterpart of the question. Therefore, in sentences of this type, Pijin yes is not equivalent to English 'yes'. Rather it should be thought of as meaning, 'What you say is true'. Likewise, Pijin no is equivalent to 'What you say is not true' in English.
6. Point out the difference in intonation between the above two questions.
7. Read the dialogue again; the students repeat after you.
8. Ask students negative questions about the pictures on page 29.
9. Ask students both negative and positive questions about the pictures on page 29.
10. Divide the class into two teams and have them ask each other both negative and positive questions about the pictures or about objects in the room. Keep score of the number of correct answers for each side.

LESSON SEVEN

1. Tell the students that at the end of this lesson, they will know how to use olsem and winim to describe and classify things.
2. Read the mini-drama while the students listen with their books closed.
3. Go through the dialogue and explain the vocabulary words which the students do not understand.
4. Ask questions to see if the students understood.

For Example: Tufala ia i stap long pos ofis?
Tufala i stap long wea?
Tufala i lukim kabis or fis?
Watkaen fis nao tufala i lukim?
Desfala mamula hem i strong?
Hem i kaikai gud o nomoa?
Hem i smel gud o nomoa?
Wataem nao hem i smel gud?
Hem i smel olsem wanem?
Buma hem i big o hem i smol?
Haomas insis nao long blong hem?
Katukatu hem i big winim buma?
Buma hem i big winim katukatu?
Buma hem i red?
Buma hem i grin? Hem i grin long bele?
Hem i grin long wea? Hem i waet long wea?
Bodi blong hem hem i smut o nomoa?
Bodi blong hem hem i garem skel o nomoa?

5. Read the mini-drama again and have the students repeat after you with their books closed.
6. Read the mini-drama again and have the students read after you from their books.
7. Tell one student to read Gloria's part and another to read Francis' part. They may look in their books, but when they talk, they must look at each other.
8. Ask the students questions using olsem. Ask them to describe kinds of food.

For Example: Apol hem i kaikai olsem wanem?

Mango smel
Banana luk
Tomato fil
Oranj
Grep
Pankek
Hot dog
Aes krim
etc.

9. Ask the students to describe one of the following, using olsem and winim:

a bear
snow
a grapefruit
a tiger
an expressway
a lobster
a giraffe
a plum
a hailstone
an elephant
a turkey
a football

10. Play "Twenty Questions":

- a) Write the name of something in the room on a piece of paper.
- b) Tell the students that they must guess what you have written on the paper by asking you yes/no-questions. They will have twenty chances to guess.
- c) Before each student asks, give him/her a word that he/she must use in the question, i.e., olsem, winim, nomoa, no, etc.

LESSON EIGHT

BASIC MATERIAL: Dialogue

1. Explain to the students that today they will learn how to introduce their friend to someone in Pijin.
2. Tell the students that in this dialogue, Francis is introducing Mike to Joe.
3. Teach the dialogue following the steps you followed in the Basic Material of Lesson One (steps 3 through 10).
4. Go over the new vocabulary words with the students, explaining to them in Pijin the words they do not understand.
5. Do step 3 listed under Activities on the first page of this lesson. You may have to help the students by giving them names of professions, government agencies, or companies.

SUPPLEMENTARY MATERIAL: Cummings' Device

1. Tell the students that in this part of the lesson, they will practice asking personal information from a new friend.
2. Explain that this dialogue is an expansion of the one they have just learned.
3. Read the dialogue and ask the students questions to see if they have understood.
4. Review the vocabulary and sentences the students do not understand.
5. Read it again and have the students repeat after you.
6. Have the students act out the dialogue in front of the class. They may look in their books at this time, but when they are talking to each other, they must be looking at each other, and not in their books.
7. Practice the dialogue more, using the variations listed.
8. Do steps 2, 3, and 4 listed under Activities on the first page of the Supplementary Material.

LESSON NINE

BASIC MATERIAL: Picture Narrative

1. Tell the students that in this lesson they will learn how to ask about actions.
2. Read the short paragraph preceding the pictures.
3. Ask questions to check the students' understanding:

Franses hem i soem piksa?
Franses hem i soem piksa long Honiara?
Hem i soem piksa long ples blong hem?
Hem i soem olketa piksa long hu?
Hu nao wakem evri samting long piksa ia?
Maek an Gloria i interes tumas o nomoa?
Hu nao askem samfala kwestin long Franses?
etc.

4. List the vocabulary that will be used in this lesson on the board:

klaem	wakem (katem)
fising	ridim
dring	wasem (padolem)
plandem	plei
wakem (soem)	bonem
	dans

5. Tell the students to ask you questions about the pictures. Tell them to use the forms:

Wanem nao	hem	i duim?
	olketa	
	tufala	

Answer their questions using the vocabulary listed on the board.

6. You ask the students questions about the picture, using the questions in number 5 above.
7. Tell the students to ask each other questions about the pictures.
8. If you have pictures from books or your own photographs of your home, bring them to class. Show the students and have them ask and answer questions about them.

SUPPLEMENTARY MATERIAL: Cummings' Device

1. Tell the students that during this part of the lesson, they will learn the names of some tools and how to ask what they are used for.
2. Tell the students to close their books, and holding up an object in the class (i.e., a pen) read the dialogue for the students to hear.
3. Have the students repeat the dialogue after you.
4. Tell the students to look at the picture of the tools in their books. Go through the dialogue, asking about all of the objects in the picture. Write the vocabulary words they do not understand on the board.
5. Have the students ask each other about the picture.
6. Have the students ask about things in the room.

LESSON TEN

BASIC MATERIAL: Narrative

1. Tell the students that in this lesson, they will practice asking and answering questions about location and quantities.
2. Read the narrative while the students listen with their books closed.
3. Ask the students questions to see if they have understood the narrative.
4. Read the narrative again and tell the students to ask you questions about parts they do not understand.
5. Read the narrative again and tell the students to ask each other questions.
6. Tell one of the students to go to the front of the class and tell the other students about Francis' hometown.
7. Tell the students to open their books and read the narrative along with you.
8. Tell the students to close their books and to add to the narrative, making up more information about Francis' village. See the note under Activities, number 4.

SUPPLEMENTARY MATERIAL: Spiel

1. Before the class begins, prepare a short narrative (5-7 sentences) about your hometown. Use the narrative in the basic material as a model. Add information about how to get to your village from Honiara.

For Example: Yu save go long ples blong mi long sip.
Hem tekem eitfala awa fo kasem long we.

2. Tell the students that in this part of the lesson, they will learn how to talk about ways of travelling.
3. Read your narrative to the students.
4. Ask comprehension questions.
5. Read your story again, and afterwards tell the students to ask you questions about parts they do not understand.
6. Read your story a third time. When you are finished, tell one of the students to tell the rest of the class about your hometown.
7. Tell one of the students to go to the front of the class and tell the other students about his/her hometown. Tell him/her to include the two sentences in number 1 above. Tell the student that he/she will have only 45 seconds to talk.
8. When he/she is finished, tell him/her to do it again.
9. Ask the other students in the class questions about this student's hometown.
10. Go around the room until every student has had a chance to talk.
11. If time permits, tell one student to go to the front of the class and tell the other students about the hometown of one of their classmates.

LESSON ELEVEN

BASIC MATERIAL: Recitation

1. Tell the students that during this lesson, they will practice using clock time in Pijin.
2. Draw a clock on the board with the minute hand on twelve. Move the hour hand around and practice with the students the pronunciation for:

wan klok
tu
faev
eit
etc.

3. Move the minute hand to six and practice the pronunciation of:

hapas foa
 tri
 twel
 seven
 etc.

4. Move the minute hand to three and practice with:

fifitin minit lusim ileven
 siks
 tu
 foa
 etc.

5. Move the minute hand to nine and practice:

fifitin minit kasem ten
 naen
 wan
 tri
 etc.

6. Change the times on the clock and ask individual students to tell you the time.
7. Read the dialogue, filling the blanks with times, i.e.:

Mi wek ap long siks klok.
Mi kaikai long hapas siks.
Mi go long waka long fifitin minit lusim seven.

Mi stat waka long hapas seven go kasem twel klok.
Long twel klok mi go kaikai lelebet an stori weitim
fren.

Mi stat waka moa long fiftin minit kasem wan go kasem
fiftin minit kasem foa.

Long hapas foa mi go long hotel fo dring lelebet.
Dring finis, mi go kasem hom long fiftin minit kasem
siks.

8. Ask comprehension questions.
9. Read, while the students repeat, line by line, with their books closed.
10. Read the story again, this time letting the students look in their books.
11. Tell the students to close their books and tell you what you do in one day.
12. Tell the students to open their books and fill in the hands on the clocks in the pictures.
13. Have each student tell the story of the man in the picture using the times he/she has drawn on the clocks.
14. Tell each student to tell about his/her daily activities, using the time phrases studied.
15. Have the students ask each other questions about their daily activities.

SUPPLEMENTARY MATERIAL: Characters in Search of an Author

1. Tell the students that during this part of the lesson, they will learn how to use traditional time phrases in Pijin.
2. Review the vocabulary on page 51, explaining the meanings of any of the phrases which the students do not understand.
3. Read a story about the daily activities of one of the characters in the picture.

For Example: Joshua hem i wek ap long taem kokorako
hem i krae. Hem i kaikai lelebet long
taem san hem i kam ap. Bihaen, hem i
waka long gaden go kasem melewan dei.
Long melewan dei, hem i kaikaim bitinat
an spel lelebet. Bihaen, hem i waka moa
go kasem taem san hem i go daon. Long
sapa, hem i kaikai moa go kasem taem tudak.
Long taem mun hem i kam ap, Joshua hem i
go fising.

4. Let the students ask questions about the parts they do not understand.
5. Read your story to the students again.
6. Ask comprehension questions.
7. Tell the students to write a story about one of the other characters in the pictures.
8. Tell each student to read his/her story.
9. After each student is finished, ask another student to say in his/her own words what the first student has just read.
10. Do this until everyone has had a chance to read his/her story.
11. Tell one of the students to give more information about one of his/her classmates' characters.
12. Tell each of the students to tell the rest of the class what a typical day in his/her life was like before coming to the Solomons. Tell them to use the time phrases in this section of the lesson.

LESSON TWELVE

BASIC MATERIAL: Cummings' Device

1. Tell the students that in this lesson, they will learn how to use days and dates in Pijin and that they will also practice the use of baebae.
2. Read the dialogue to the students while the students listen with their books closed. Ask questions to check on pronunciation.
3. Read the dialogue again and ask the students to ask you questions about any parts of it that they do not understand.
4. Read the dialogue while the students repeat after you with their books closed.
5. Practice the sentence with the underlined words, using the variations listed on the bottom of the page.
6. Draw a calendar on the board showing the dates for the last month, this month, and next month. Have the students read the dates as you point to them.
7. Using today as a starting point, mark off on the calendar on the board the date that Soa arrived, when his wife is expected, etc. Read the dialogue again and ask the students the dates that:
 - a) Ariki arrived;
 - b) his wife will arrive;
 - c) his wife will go back;
 - d) he will go back;
 - e) they will go to Francis' house.
8. Tell two students to go to the front of the room and act out the parts of Ariki and Francis without looking at their books. Do not worry if they have not memorized the dialogue exactly.
9. Tell the students to act out the following situation:

They have been living at their job site for several weeks now. Their host family or friend meets them in Honiara. They must invite their family or friend to visit them at their home.

SUPPLEMENTARY MATERIAL

1. Tell the students that at this point in the lesson they will practice more with dates and invitations.
2. Tell the students that they are in one of the following places:
 - a restaurant,
 - a bar,
 - a store,
 - a church,
 - a bus stop,

when they meet one of the following, whom they have not seen for some time:

- a member of their former host family,
- a former colleague at work, who has since quit,
- a neighbor who has since moved,
- a member of their church who has not been around for a while,
- a former student who has graduated.

The students must write a dialogue in which they invite this person to their home for dinner. The dialogue should be no longer than eight lines.

3. Allow the students a few minutes to write their dialogues. Two students may work together on one dialogue.
4. Tell each student to read his/her dialogue to the class. Discuss the appropriateness of the dialogue for Solomon Islands culture.

LESSON THIRTEEN

1. Tell the students that in this lesson, they will listen to some situations which describe when, where, and to whom to use Pijin, and that you will discuss this question later in the class.
2. Explain to the students that in this dialogue, Mike and Francis are talking about a problem that Mike is having at work.
3. Read the dialogue while the students listen with their books closed.
4. Read it again and ask the students to ask you questions about the parts they do not understand. They should keep their books closed.
5. Read the dialogue again and ask the students questions to check their comprehension. The students' books should still be closed.
6. Read the dialogue line by line and ask the students to repeat after you, with their books closed.
7. Tell the students to open their books. Read the dialogue again, while the students look in their books.
8. Read the dialogue again, line by line, and ask the students to read after you, one at a time.
9. Tell one student to read the part of Mike and another student to read the part of Francis. They may look in their books but when they talk to each other, be sure that they are looking at each other and not in their books.

SUPPLEMENTARY MATERIAL: Mini-Drama

1. Review the vocabulary words; check the students' pronunciation and then ask them to use the new words in sentences.
2. Follow the steps 2 through 9 listed above for the Basic Material.
3. Discuss in Pijin the three questions listed under Activities on page 62.

LESSON FOURTEEN

BASIC MATERIAL: Cummings' Device

1. Explain to the students that in this lesson, they will learn how to ask for and give directions.
2. Tell the students that in this dialogue Gloria wants to go to the High Court and asks a man on the street.
3. Read the dialogue while the students listen with their books closed. Let them ask questions about the parts they do not understand.
4. Read the dialogue again while the students listen with their books closed. Ask questions to check comprehension.
5. Read the dialogue and have the students repeat after you with their books closed.
6. Read Gloria's part and have the students read the part of the old man.
7. Switch roles; you read the man's part and the students read Gloria's.
8. Have one student read Gloria's part and another read the man's. Go around the room until all of the students have had a chance to recite.
9. Tell the students to close their books again, and then practice the variations on the dialogue. You read and the students repeat.
10. Tell the students to look at their maps. Tell one student that he/she is at one of the following locations:

post office
Mendana Hotel
Hibiscus Hotel
Peace Corps office
A.N.Z. Bank
Market
Namba Naen
Kai Ba
Ko-op

Solair office
Town Ground
Lawson Tama
Joy Supermarket
U.S.P. Center
Marine office
Holy Cross Church
Honiara Town Council
Guadalcanal Council office

Tell them to choose one other place among this list as a place they want to go to, and then to ask another student how to get there.

SUPPLEMENTARY MATERIAL: Constructalog

1. Tell the students that in this lesson, they will write their own dialogue about asking directions.
2. Tell them to choose a location and a destination and to write a dialogue of no more than seven or eight lines between two persons, one asking the other how to get there. Tell them to use the words and map on page 67 as guides. Remind them to keep it short.
3. Give them about four or five minutes to write the dialogue.
4. Tell each student to read his/her dialogue to the class. Correct the grammar and pronunciation.
5. Review the vocabulary words. Check the students' pronunciation. Then ask the students to make sentences with the new words.

LESSON FIFTEEN

BASIC MATERIAL: Dialogue

1. Tell the students that at the end of this lesson, they should be able to go into a post office and buy stamps, ask about postage rates, etc.
2. Read the dialogue while the students listen with their books closed. Allow the students to ask questions about the parts they do not understand.
3. Read the dialogue again while the students listen with their books closed. This time ask them questions to check if they understand.
4. Tell the students to open their books and read the dialogue silently while you write it on the board.
5. Tell the students to close their books. Then read the dialogue off the board sentence by sentence and have the students read after you.
6. Tell individual students to read the parts of Mike and the postman.
7. Erase one or two words per sentence. Put blank lines in place of the missing words. Then read the dialogue again and have the students read after you, line by line. Have individual students read the two parts of the dialogue.
8. Repeat step seven, erasing one or two more words per sentence and putting blank lines in place of the missing words.
9. Repeat step seven again until all of the words are replaced by blanks in the dialogue.
10. Erase all of the blanks so that only the words Maek and posman remain on the board. Have pairs of students recite the two parts.
11. Tell your students to ask each other as many questions as they can about the dialogue using the words wanem, hu, wea, haomas, and waswe.
12. Tell one of the students to explain in his/her own words what happened in the dialogue. He/she should begin by saying, "Maek hem i go...."

SUPPLEMENTARY MATERIAL: Cummings' Device

1. Tell the students that at the end of this dialogue they should be able to discuss postal rates for various classes of mail and the length of time it takes for delivery.
2. Tell the students to close their books. Read the dialogue while the students listen. Allow them to ask questions about parts they do not understand.
3. Read the dialogue again and ask them questions to check on their comprehension.
4. Read the dialogue again while the students repeat sentence by sentence with their books closed.
5. Tell the students to open their books and read silently while you read the dialogue again aloud.
6. Have one student take the part of Gloria and another take the part of the postman. While they may look in their books, insist that they look at each other when they are speaking. Go around the room until each student has had a chance to recite.
7. Tell the students to close their books. Then practice the sentences with the underlined words. Practice them like substitution drills.
8. Tell two students to go to the front of the class and act out a situation in which one is an foreigner and the other is the postman. The foreigner wants to send some letters, postcards, or packages somewhere in the world and wants to know the rates and how long it will take for them to arrive.

LESSON SIXTEEN

BASIC MATERIAL: Mini-Drama

1. Tell the students that at the end of this lesson, they should be able to go into a store and ask for something they want to buy. They should also be able to discuss size, color, and price.
2. Read the mini-drama while the students listen with their books closed.
3. Read the mini-drama again and ask the students comprehension questions.
4. Read the mini-drama line by line while the students listen with their books closed and after each line allow the students to ask questions about anything they do not understand.
5. Tell the students to open their books. Then read the mini-drama again, while the students follow along silently in their books.
6. Read the mini-drama again, line by line, and have the students read after you. Listen carefully to their pronunciation.
7. Tell one student to take the part of the storekeeper and another to take the part of Gloria. Have them act out the dialogue. Although they may look in their books, they should be looking at each other while they are talking.
8. Tell one student to summarize the dialogue in his/her own words. He/she should begin by saying, "Gloria hem i go...." During this step, the students should close their books.
9. Tell two students to go to the front of the class and act out the following situation:

Student #1 is a storekeeper. Student #2 is a customer who wants to buy one of the following:

a pair of shorts	a couple of mats
a pair of sandals	a saucepan
a mosquito net	a spade
some bug spray	a tee-shirt

The customer is not satisfied with the first one he/she looks at and would like to see some more.

SUPPLEMENTARY MATERIAL: Spiel

1. Tell the students that in this part of the lesson, they will hear a short story and then they will have a chance to talk themselves.
2. Tell them that you are going to tell them the difference between a store in Honiara and one that can be found in another part of the country.
3. Read the following story to them:

Long ples blong mi, mifala garew wanfala stoa. Hem i kolsap olsem stoa long Honiara ia, bat hem i deferen lelebet. Long stoa blong mifala hem i no garew staka kago olsem long hia. Hem i no garew olketa bigfala samting olsem radio, enjin an olketa motoka. An hem i no garew staka waka olsem long hia. Wanfala man an mere blong hem nomoa waka long stoa ia. Stoa ia hem i no garew awa fo open an awa fo sat. Sapos eniwan wande peim samfala samting long naet o long dei, bae-bae ona blong stoa hem i openem stoa fo salem.

4. Ask students questions to see if they understood your story.
5. Tell one student to tell the rest of the class in his/her own words how this store and a store in Honiara are different.
6. Tell each student to talk for 45 seconds about the differences between a store in Honiara and a store in their hometowns.
7. After each student rewrites, have the rest of the class summarize what that student has said.

LESSON SEVENTEEN

BASIC MATERIAL: Cummings' Device

1. Tell the students that at the end of this lesson they should be able to change money in a bank using Pijin.
2. Review the vocabulary in the vocabulary section of this lesson, explaining to the students in Pijin the meanings of the words and giving examples of how they are used in sentences.
3. Read the basic material to the students while they listen with their books closed. Ask questions to check their comprehension.
4. Read the basic material again, and have the students repeat after you with their books closed.
5. Choose one student to be the narrator, one student to be the teller and one student to be Mike. Have them act out the mini-drama in front of the class. They may look in their books to remember the lines, but be sure that they don't read the lines. They must look at each other while talking.
6. Repeat step five until all of the students in the class have had a chance to recite.
7. Practice each of the sentences with substitutions as you would a substitution drill.
8. Have two students go to the front of the class and act out the dialogue from memory.
9. Repeat step eight until all of the students have recited.
10. Choose two students to come to the front of the class and act out the expansions to the dialogue listed in number 4 of the, Classroom Activities.

SUPPLEMENTARY MATERIAL: Narrative

1. Read the narrative to the students while they listen with their books closed. Ask them the questions listed in number 1 of the Classroom Activities.
2. Read the narrative to the students again while they listen with their books closed. This time, ask one student to tell the rest of the class what you have just read.
3. When he/she is finished telling the rest of the class what you have read, ask the others in the class if he/she forgot to mention anything.
4. Tell the students to open their books. Read the story again and ask another student to re-tell the narrative in his/her own words.
5. Point out the words in the narrative which are spelled differently from the way we have been spelling Pijin. Have them spell the words according to the orthography in the rest of the book.

LESSON EIGHTEEN

BASIC MATERIAL: Dialogue

1. Tell the students that at the end of this lesson, they should be able to use the language of sports in Pijin.
2. Read the dialogue while the students listen with their books closed. Ask them if they have any questions about parts they don't understand.
3. Read the dialogue again while the students listen with their books closed. Ask them questions about the dialogue to see if they understand it.
4. Read the dialogue again and have the students repeat after you line by line.
5. Choose one student for each of the parts in the dialogue. Tell them to repeat the lines of the dialogue after you without looking at their books.
6. Have the students go to the front of the class and act out the dialogue.
7. Tell the students to look in their books. Tell them the names of all of the sporting equipment in the picture.
8. Ask them to explain very briefly how to play each of the sports pictured in this lesson.
9. Put the students in pairs and ask them to write a short dialogue of five to six lines about one of the sports pictured.
10. Let each pair of students act out their dialogue in front of the class.

SUPPLEMENTARY MATERIAL: Mini-Drama

1. Read the mini-drama to the students. Let them ask questions about parts they don't understand.
2. Read the mini-drama line by line and have the students repeat after you.
3. Tell someone in the class to explain in his/her own words what happened in the mini-drama.
4. Have the class act out the mini-drama.
5. Using the picture of the soccer field, explain to the class the names of the parts of the field, the names of the positions, and the rules of the game. (If there is a student in the class who knows how to play soccer, have him/her explain for you.)

LESSON NINETEEN

BASIC MATERIAL: Dialogue

1. Tell the students that at the end of this lesson, they will be able to use a telephone in Pijin.
2. Read the dialogue while the students listen with their books closed. Ask questions to see if they understand.
3. Read the dialogue line by line and have the students repeat with their books closed.
4. Put the students in pairs and let them practice the dialogue with their partners for about two or three minutes. Encourage them not to look at their books while they do this.
5. Ask two students to recite the dialogue in front of the rest of the class.
6. Ask two more students to come to the front of the class. Ask them to recite the dialogue, but change the location of the caller, the sickness, and the appointment time.
7. Ask one person to tell the rest of the class in his/her own (Pijin) words what happened in the dialogue.
8. Ask two students to go to the front of the class and to expand the dialogue in one of the ways listed in number four of the Classroom Activities.
9. Repeat step 8 until all the members of the class have had a chance to recite.
10. Tell the students to write a summary of the dialogue in their own words in Pijin.

SUPPLEMENTARY MATERIAL: Mini-Drama

1. Read the mini-drama while the students listen with their books closed. Ask them to ask you about parts they don't understand.
2. Have two students read through the mini-drama in front of the class. Ask the rest of the students questions about the mini-drama to see if they have understood.
3. Read through the mini-drama sentence by sentence and have the students make as many information questions as they can based on each sentence.
4. Put the students in pairs and give them about five to seven minutes to write a mini-drama as described in number 3 of the Classroom Activities.
5. Ask each pair of students to go to the front of the class and act out their mini-drama.

LESSON TWENTY

BASIC MATERIAL: Cummings' Device

1. Tell the students that in this lesson they will learn how to talk in Pijin about sicknesses and injuries.
2. Tell the students to close their books and listen while you read through the dialogue. Ask them questions to check their comprehension.
3. Tell the students to repeat after you as you read the dialogue through again, line by line. They should keep their books closed.
4. Practice the variations on the sentences with underlined parts. Do this like a substitution drill.
5. Go over the dialogue again once or twice, using the variation you practiced as drills in the previous step. Have the students repeat after you line by line with their books closed.
6. Have a pair of students act out the dialogue in front of the class without looking at their books.
7. Have two students expand the dialogue by changing the setting to a dentist's office.
8. Have two students expand the dialogue by telling them that they are in the doctor's office with their children and that they are talking about their children rather than about themselves.
9. Tell the students to write out the dialogue they just created in number 8 above.

SUPPLEMENTARY MATERIAL: Narrative

1. Read the vocabulary while the students listen with their books closed. Explain in Pijin any words which they don't understand.
2. Read the narrative while the students continue to listen with their books closed. Tell them to ask you about parts they don't understand.
3. Again, while the students continue to keep their books closed, read the narrative, stopping after each sentence. Have one student in the class make at least one information question based on the sentence. Then go on to the next sentence and repeat.
4. Read through the narrative again. This time, when you have finished, ask one student to re-tell the narrative in his/her own words.
5. Ask two students to come to the front of the class and act out the narrative, one taking the part of Mike and the other the role of the doctor.
6. Tell the students to tell the rest of the class about their most recent visit to the doctor's office.
7. Have each student write a short narrative about his/her most recent visit to the doctor's office.

LESSON TWENTY-ONE

BASIC MATERIAL: Dialogue

1. Tell the students that at the end of this lesson, they may know a little bit more about Honiara.
2. Read through the dialogue while the students listen with their books closed. Give them a chance to ask about parts they don't understand.
3. Read through the dialogue again. Have the students repeat after you sentence by sentence. Their books should be closed.
4. Read through the dialogue again while the students look in their books.
5. Have the students practice the dialogue in pairs. Tell them that they may look in their books to remember the lines, but that they should not read the dialogue while they are practicing. Allow about three to four minutes for the students to practice in pairs.
6. Ask one pair of students to act out the dialogue in front of the class without looking at their books.
7. Again, place the students in pairs and ask them to create another dialogue in which Sau asks Gloria about Gloria's hometown. Allow several minutes for the students to create and write down these dialogues.
8. Have each pair of students act out their dialogue for the rest of the class.

SUPPLEMENTARY MATERIAL: Spiel

1. Tell the students to look at the tables in this lesson. Ask at least seven or eight questions using haomas, wanem, hu, wea, etc. for each table.
2. Tell the students to ask each other questions based on the information in the tables.
3. Tell each student to talk for at least 30 seconds about one of the tables.
4. After each student has given his/her 30-second spiel, tell the other students to ask him/her questions based on the spiel.
5. Tell each student to write his/her spiel.

LESSON TWENTY-TWO

BASIC MATERIAL: Mini-Drama

1. Tell the students that in this lesson, they will learn how to buy a boat ticket.
2. Read through the mini-drama while the students listen with their books closed. Afterwards, ask them if they have any questions about parts they didn't understand.
3. Read through the vocabulary in this lesson and explain to the students any words they don't understand. This explanation should be in Pijin.
4. Ask the students to make sentences with the vocabulary listed in this lesson.
5. Read through the mini-drama again, sentence by sentence, and have the students repeat after you without looking in their books.
6. Have two students go to the front of the class and act out the mini-drama. They may look in their books for prompting, but they should not read the lines. They should be looking at each other as they talk.
7. Practice with the students the first few lines of the mini-drama as a dialogue for memorization, up to the sentence, "Ating bae mi peim deswan fo dek nao, twel dola ia, bikos mi laek fo luluk raon tu ia."

SUPPLEMENTARY MATERIAL: Constructalog

1. Tell the students to look at the timetables in this lesson. Ask the students at least five or six questions about each timetable, using words like wataem, wea, wanem, etc.
2. Tell the students to ask each other questions asking for information presented in the timetables.
3. Put the students in pairs and tell them to construct a dialogue as described in number 1 of the Classroom Activities. Allow at least five minutes for them to write their dialogues.
4. Have the students act out their dialogues in front of the rest of the class.
5. After each pair of students has acted out its dialogue, have the other students ask them questions based on it.
6. After each pair of students has acted out its dialogue, have one other student from the class re-tell what occurred in the dialouge in his/her own words.